

# Melody Maker

JUNE 7, 1969

1s weekly

Top pop group disbands  
after five years of hits

# MANFREDS



# CALL IT A DAY!

MANFRED MANN have called it a day! The group which has had hit after hit over the past five years finally disbanded this week as a pop group.

The news leaked out exclusively to MM this week that Manfred Mann — Manfred, Mike Hugg, Mike D'Abo, Tom McGuinness and Klaus Voorman — had amicably agreed to part company and go their separate ways.

### Finished

The group ceases to exist as of today (Thursday). Manfred Mann and Mike Hugg have formed a new band (formerly called Emanon) which will have the working title of Manfred Mann Chapter Three (Paul Jones was Chapter One, Michael D'Abo was Chapter Two).

The MM understands that no other member of the Manfreds pop group will be directly associated with Chapter Three.

"The pop group side of Manfred Mann is finished and every member of the group is pleased that it is," said Manfred. "There was nobody trying to hold it together."

### Chance

"None of us wanted to feel in a few years time that the only thing we had done musically was make a few pleasant hit records. We are giving up definite success and chancing our arms. If we fail, at least we can say we tried."

The instrumental personnel of Manfred Mann Chapter Three will be: Manfred Mann (organ), Mike Hugg (vcls, pno), Steve York (bass, harmonica), Bernie Livings (alto) and Craig Collinge (drs). These will be augmented by five members of The Breed on gigs.

Manfred Mann pop group is currently at number six with "Ragamuffin Man."

## TOGETHER AT LAST— BLIND FAITH

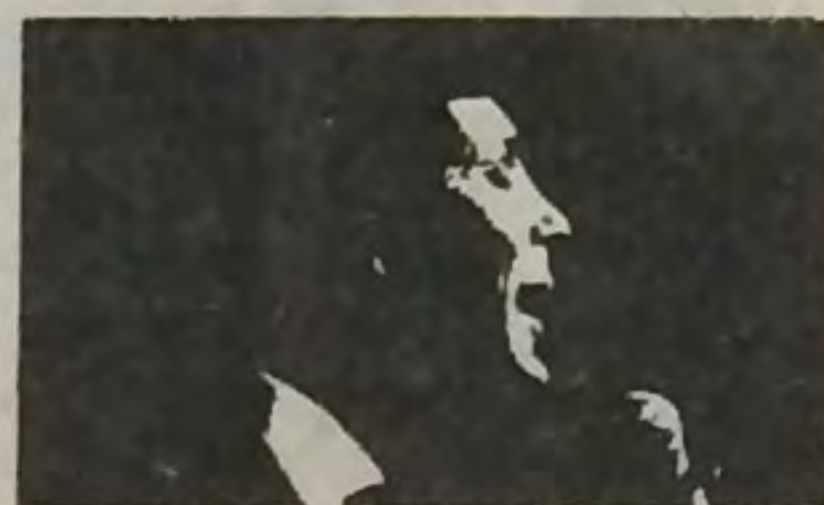
● HERE they are, Blind Faith, the new supergroup fans all over the world are waiting to hear. Stevie Winwood, Eric Clapton, Ginger Baker and Ric Grech are shown together for the first time in an exclusive Melody Maker picture.

● AN ESTIMATED 50,000 fans will be able to see and hear them at their debut appearance at their free concert in London's Hyde Park on Saturday afternoon.

● FANS will be coming from all over Britain by coach and train, and there are fans expected from France and Poland! Said a spokesman for their management on Monday: "We have heard from people who are organising outings all over the country, and there is a charter flight bringing fans from Paris. The group say they want everybody to keep cool and make it as pleasant an occasion as possible."

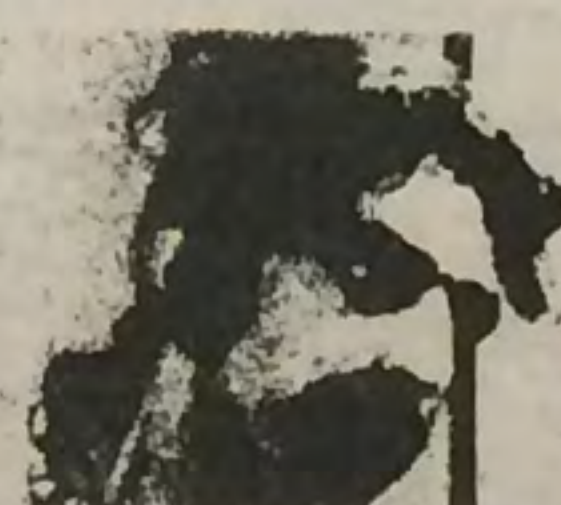
● STEVIE Winwood stated this week he has suggested the group make a British club tour on their return from America. Blind Faith spent this week completing their first album. They start a Scandinavian tour from June 12.

## WHATEVER YOUR SCENE



Tom Jones —  
the toast of  
New York

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Watching  
with the  
Mothers

PAGE 11

## MELODY MAKER

Jo Jones  
the keep-fit  
drum giant

PAGE 12



History  
of country  
and western

PAGE 21



## HAS IT COVERED



Graham Nash  
is alive  
and well . . .

PAGE 7



The men  
who make  
the blues

PAGE 10

PLUS : POP, JAZZ, BLUES AND FOLK LPs OF THE MONTH : PAGE 16



# Melody Maker POP 30

- 1 (2) **DIZZY** ..... Tommy Roe, Stateside
- 2 (1) **GET BACK** ..... Beatles, Apple
- 3 (1) **MAN OF THE WORLD** ..... Fleetwood Mac, Immediate
- 4 (5) **MY WAY** ..... Frank Sinatra, Reprise
- 5 (4) **MY SENTIMENTAL FRIEND** ..... Herman's Hermits, Columbia
- 6 (8) **RAGAMUFFIN MAN** ..... Manfred Mann, Fontana
- 7 (6) **BOXER** ..... Simon and Garfunkel, CBS
- 8 (7) **BEHIND A PAINTED SMILE** ..... Isley Brothers, Tamla Motown
- 9 (10) **LOVE ME TONIGHT** ..... Tom Jones, Decca
- 10 (14) **OH HAPPY DAYS** ..... Edwin Hawkins Singers, Buddah
- 11 (13) **TIME IS TIGHT** ..... Booker T and the MG's, Stax
- 12 (17) **GALVESTON** ..... Glen Campbell, Ember
- 13 (9) **AQUARIUS/LET THE SUN SHINE IN** ..... Fifth Dimension, Liberty
- 14 (11) **COME BACK AND SHAKE ME** ..... Clodagh Rodgers, RCA
- 15 (—) **BALLAD OF JOHN AND YOKO** ..... Beatles, Apple
- 16 (11) **GOODBYE** ..... Mary Hopkin, Apple
- 17 (24) **DICK-A-DUM-DUM** ..... Des O'Connor, Columbia
- 18 (16) **TRACKS OF MY TEARS** ..... Smokey Robinson and the Miracles, Tamla Motown
- 19 (12) **ROAD RUNNER** Jnr. Walker and the All Stars, Tamla Motown
- 20 (25) **HIGHER AND HIGHER** ..... Jackie Wilson, MCA
- 21 (29) **I'D RATHER GO BLIND** ..... Chicken Shack, Blue Horizon
- 22 (26) **SNAKE IN THE GRASS** ..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 23 (15) **PINBALL WIZARD** ..... Who, Track
- 24 (23) **BADGE** ..... Cream, Polydor
- 25 (18) **CUPID** ..... Johnny Nash, Major Minor
- 26 (22) **GENTLE ON MY MIND** ..... Dean Martin, Reprise
- 27 (19) **I'M LIVING IN SHAME** ..... Diana Ross and the Supremes, Tamla Motown
- 28 (—) **BIG SHIP** ..... Cliff Richard, Columbia
- 29 (—) **LIVING IN THE PAST** ..... Jethro Tull, Island
- 30 (—) **GIMME GIMME GOOD LOVIN'** Crazy Elephant, Major Minor  
Two titles "tied" for 9th position.

## POP 30 PUBLISHERS

- 1 BMI; 2 Northern Songs; 3 Immediate/Fleetwood; 4 Shapiro Bernstein; 5 Monique; 6 Intune Ltd; 7 Pattern; 8 Jobete/Carlin; 9 Valley, Kama Sutra; 11 Chappell; 12 Carlin; 13 United Artists; 14 April; 15 Northern Songs; 16 Northern Songs; 17 E. H. Morris; 18 Jobete/Carlin; 19 Jobete/Carlin; 20 United Artists; 21 Feldman; 22 Lynn; 23 Fabulous; 24 Dratleaf/Apple; 25 Kags Music; 26 Acuff-Rose; 27 Jobete/Carlin; 28 E. H. Morris; 29 Chrysalis; 30 Dick James.

## u.s. top ten

- As listed by "Billboard"
- 1 (1) **GET BACK** ..... Beatles, Apple
  - 2 (2) **LOVE (Can Make You Happy)** ..... Mercy, Sundi
  - 3 (10) **GRAZIN' IN THE GRASS** ..... Friends of Distinction, RCA
  - 4 (4) **OH HAPPY DAY** ..... Edwin Hawkins Singers, Pavilion
  - 5 (—) **BAD MOON RISING** ..... Credence Clearwater Revival, Fantasy
  - 6 (9) **IN THE GHETTO** ..... Elvis Presley, RCA
  - 7 (3) **AQUARIUS/LET THE SUN SHINE IN** ..... Fifth Dimension, Soul City
  - 8 (—) **LOVE THEME FROM ROMEO AND JULIET** ..... Henry Mancini, RCA
  - 9 (6) **THESE EYES** ..... Guess Who, RCA
  - 10 (—) **TOO BUSY THINKING ABOUT MY BABY** ..... Marvin Gaye, Tamla

## top twenty albums

- 1 (1) **NASHVILLE SKYLINE** Bob Dylan, CBS
- 2 (2) **ON THE THRESHOLD OF A DREAM** Moody Blues, Deram
- 3 (5) **HOLLIES SING DYLAN** Hollies, Parlophone
- 4 (3) **BEST OF THE SEEKERS** Seekers, Columbia
- 5 (6) **HAIR** London Cast, Polydor
- 6 (7) **SONGS FROM A ROOM** Leonard Cohen, CBS
- 7 (8) **LED ZEPPELIN** Led Zeppelin, Atlantic
- 8 (10) **THE SOUND OF MUSIC** Soundtrack, RCA
- 9 (—) **TOMMY** Who, Track
- 10 (4) **ELVIS PRESLEY (NBC TV SPECIAL)** Elvis Presley, RCA
- 11 (11) **OLIVER** ..... Soundtrack, RCA
- 12 (9) **GOODBYE** ..... Cream, Polydor
- 13 (15) **GENTLE ON MY MIND** Dean Martin, Reprise
- 14 (—) **MY WAY** Frank Sinatra, Reprise
- 15 (14) **WORLD OF BLUES POWER** Various Artists, Decca
- 16 (—) **2001** ..... Soundtrack, MGM
- 17 (13) **20/20** Beach Boys, Capitol
- 18 (16) **ROCK MACHINE I LOVE YOU** Various Artists, CBS
- 19 (12) **THE BEATLES (Double Album)** Beatles, Apple
- 20 (20) **THIS IS DESMOND DEKKER** Desmond Dekker, Trojan

# TOMMY ROE ARRIVES AS 'DIZZY' HITS NO. 1

TOMMY ROE, whose "Dizzy" this week smashed its way to No. One, arrived in Britain on Friday. He is here for a short promotional trip, and stars tonight (Thursday) on Top Of The Pops.

But Tommy told the MM on Monday that he was planning to return to Britain in October. "We are discussing a concert tour right now," he said from the office of agent Barry Clayman.

Tommy has to fly back to the States tomorrow (Friday) to star at Disneyland in Hollywood.

Meanwhile, sales of his own composition, "Dizzy," continue to soar. Total world sales have hit the two-and-a-half-million mark. "I hear it's selling 10,000 a day in England—which is pretty good I guess," said Tommy.

Tommy added that his follow-up single would probably be "Heather Honey," which he also wrote.

## BILLIE KEEPS BUSY

BILLIE DAVIS has signed for a heavy schedule of Continental dates.

On June 20 she flies to Spain for three days of TV in Madrid followed by two weeks of cabaret in Malaga and Marbella. She interrupts the Spanish trip to fly to Holland for two days of TV in Amsterdam on July 3 and 4.

On July 29 she starts a six-day visit to Hungary and, on August 4, does to Prague, Czechoslovakia, for a show.

On August 7 she flies to Denmark for four days, followed by nine days in Sweden.

## NEW CAT CONTRACT

CAT STEVENS signed a management contract with Chris Blackwell of Island Artists this week. He will continue to record for the Deram label.

A new single, "Where Are You," will be released on June 13.

## WHITE TRASH THEME

APPLE GROUP White Trash have recorded the theme music for the British entry to this year's Berlin Film Festival.

The film is The Movement Movement, which is about kinetic art, and the group play the music, which is written by their manager Tony Meehan.

## STATUS QUO FILM

A SOUTH American film company flies to Britain from July 21 to August 8 to make an hour-long film of Status Quo in action.

Status Quo guest in the Jimmy Young Show from next Monday (9).



LOVE AFFAIR: tour of Israel is being negotiated

# New Love Affair single due out on July 4

THE LOVE Affair's new single, released on July 4, will be "Bringing On Back The Good Times," written jointly by Philip Goodhand-Tait and their co-manager John Cokell.

The group flies to Germany today (Thursday) for four days and goes to Switzerland on June 30 for a TV date followed by further TV in Cologne, Germany, on July 1.

On July 13 they top the bill at Wembley Stadium in a show put on for 50,000 Oxfam walkers.

A tour of Israel is being negotiated for September.

## ROD GOES SOLO

ROD STEWART, lead singer with the Jeff Beck group, has signed a solo recording contract with Mercury Records.

He will continue to appear and record with the group, but is also preparing an album and a single for Mercury, to be produced by Lew Reinsner, with arrangements by Michael D'Abbo.

## JACK OFF TO MEMPHIS

CHAMPION JACK Dupree, American blues pianist living in Britain, leaves today (Thursday) for the USA to take part in the Memphis Country Blues Festival and W. C. Handy Memorial Concert.

These take place between today and June 9.

Albert King, Carla and Rufus Thomas, Johnny Winter, the Canned Heat, Booker T and the MGs and the Bar-Kays are among other artists appearing.

On Sunday, Dupree was recorded live at the Angel, Godalming, as part of a forthcoming LP project for Blue Horizon, who are preparing a double-LP life story album for the Champ. Before this is issued, Blue Horizon will release for July Jack's "Skoooby-Dooby-Doo" LP on which his daughter is featured.

Dupree returns to this country on Tuesday (10) and appears that evening at Shades of Sheffield.

## RCA RELEASES

ELVIS PRESLEY and the Monkees head releases planned by RCA when they leave Decca to become independent for sales and distribution on June 6.

Elvis's single is "In The Ghetto" described as "social comment and very much Elvis 1969." The Monkees' release is "Someday Man" coupled with "Listen To The Band" written by Mike Nesmith.

Other releases include "When Two Worlds Collide" by Jim Reeves produced by Chet Atkins, and "Joe And

Mabel's 12th Street Bar & Grill" by country artist Nat Stuckey.

## SANDIE'S IN DEMAND

SANDIE SHAW, whose new single, "Think It All Over," was issued a fortnight ago, is in big demand for engagements on both sides of the Atlantic. So much so, that she "couldn't possibly take on a summer season" or a three-week engagement in the West End, according to personal manager Evelyn Taylor.

"Sandie's had offers from South America and many other places," Evelyn told the MM on Monday. "The problem is to find the time for everything she could do."

## BLUEBEAT HOT 10

- 1 (1) **WHO YOU GONNA RUN TO** The Techniques CAMEL-10
- 2 (10) **DREAM** Max Romeo UNITY-503
- 3 (—) **DON'T PLAY THAT SONG** Derrick Morgan CRAB-18
- 4 (2) **FIRST TASTE OF LOVE** Derrick Morgan CRAB 11
- 5 (8) **THROW ME CORN** Winston Shane BULLET-399
- 6 (—) **SINCE YOU'VE BEEN GONE** Eric Sotter CAMEL-20
- 7 (3) **RUN GIRL RUN** G. G. Grossell CRAB-10
- 8 (5) **HAILES SELAISE/BLUES DANCE** Laurel Aitken NU BEAT-032
- 9 (4) **WORK IT** The Viceroy CRAB-12
- 10 (—) **CHILDREN GET READY** The Versatiles CRAB-1

### NEW RELEASES

- FREEDOM TRAIN** Ernest Wilson CRAB-17  
**RUN POWELL RUN** Laurel Aitken NU BEAT-035  
**HOLD DE PUSSY** Kid Gungo ESCORT-801  
**HEART DON'T LEAP** Dennis Walls BULLET-402  
**WHEN I GET MY FREEDOM** Stranger Cole UNITY-514

### PAMA RECORDS

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# You'll be Souled on this Love Story!

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STEREO SF 8008 MONO RD 8008

## Jack Jones "Love Story"

STEREO SF 8009 MONO RD 8009



# Hundreds pay tribute to Hawkins

MORE THAN 500 people filled St Peter's Lutheran Church, New York, to pay a farewell tribute to Coleman Hawkins on May 23 (writes Jeff Atterton). They spilled out on to the sidewalk during the 50-minute service.

Pianist Roland Hanna began the service, Thad Jones played flugelhorn, Ray Nance closed with "Body and Soul" on violin, and a brief eulogy was delivered by the Reverend John G. Gensel.

The pallbearers for Hawkins were Roy Eldridge, Zoot Sims, Zutty Singleton, Eddie Locke, Major Holley and Big Nick Nicholas. Dozens of prominent jazzmen attended. Hawkins was buried in Woodlawn Cemetery, Bronx, New York.

Among those at the service were British-born musicians Dill Jones and Joe Temperley. Others included Johnny Hodges, Harry Carney, Buddy Tate, Illinois Jacquet, Charlie Shavers, Russell Procope, J. C. Higginbotham, Howard McGhee, Dizzy Gillespie, Charlie Mingus, Ornette Coleman, Noble Sissle, Horace Silver, Yusef Lateef, Jackie McLean, Junior Mance and Tyree Glenn.

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Hear him on the air





# Melody Maker

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# FOUNDATIONS IN ROW WITH PYE RECORDS

THE FOUNDATIONS are involved in a row with their record company, Pye, and producer Tony Macauley over what they claim to be a "leak" of their forthcoming album "Digging The Foundations."

The group claim that at least five tracks from the album, recorded before they went to the States and due for British release in September, are to be released as singles during the next fortnight.

One track "My Little Chickadee" has been covered by Pye artist Geno Washington at the same time as the Foundations' American record label UNI have released the same track as the Foundations' single in the States.

"The five Macauley songs were exclusive to us, said a Foundations spokesman. "We were holding the album to September, now we find that a minimum of five tracks are to be released as singles by other artists."

Foundations manager, Barry Class, was due to meet Pye chief Louis Benjamin as the MM went to press.

The group last week issued an injunction against a group known as Clem Curtis and The New Foundations. The Foundations arrived home from the States a week early when a week's cabaret was cancelled in Detroit. Clem Curtis and The New Foundations were booked as an alternative attraction.

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Edwin Hawkins talks to the MM's Bob Dawbarn on page 13.

## Edwin Hawkins' singer signs solo contract



DOROTHY Morrison Elektra move

DOROTHY MORRISON, lead singer on the fantastically successful Edwin Hawkins' Singers' "Oh Happy Day," has signed a solo contract with Elektra Records.

The single, which hit number one in the States, this week jumped from 28 to nine in the MM Pop 30 — the first pure Gospel record to make the top ten.

Edwin Hawkins talks to the MM's Bob Dawbarn on page 13.

## "POP PROMS"

- AMEN CORNER
- CHUCK BERRY
- CHICKEN SHACK
- DUBLINERS
- THE EQUALS
- FAMILY
- FLEETWOOD MAC
- INCREDIBLE STRING BAND
- LED ZEPPELIN
- MARMALADE
- JOHN PEEL
- THE PENTANGLE
- THE WHO

and many more!

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 June 29th-July 5th

All tickets now on sale at Royal Albert Hall, London, S.W.7 or ticket agencies.

FOR BEST RESULTS — BOOK NOW!

A Nems Presentation



FOUNDATIONS: claim a leak in their latest album

a great deal, particularly since Allen Klein took over, and I felt I didn't want to stay any longer."

Asher will also go into independent record production.

James Taylor arrives in London tomorrow (Friday) for promotional appearances. So far fixed are appearances on BBC's Bobby Gentry Show (June 12) and Thames TV's Today (13). Other TV shows are being arranged.

### TWO DUSTY SINGLES

DUSTY SPRINGFIELD flew from America last weekend to spend 12 hours at his new Ascot home before flying to South Africa for a three week tour.

While in the States, he appeared on the Grand Ole Opry in Nashville and was awarded a Gold Disc in Toronto, Canada for sales of "Little Arrows."

A spokesman said: "Leapy has conquered a lot of his fear of flying. Now he only collapses every second flight."

Leapy returns to America in August for appearances and recording sessions in Nashville for an album and a single.

### FESTIVAL HERE

THE 1969 American Folk Blues Festival will play one day in this country during its European tour. This will be at London's Royal Albert Hall on Friday, October 3.

The Festival bill will comprise Magic Sam and his Blues Band, Juke Boy Bonner, Whistling Alex Moore, Clifton and Cleveland Chenier, John Jackson and Earl Hooker.

### PETER LEAVES APPLE

PETER ASHER, head of the A and R at Apple since the company started, resigned last week. Peter, who still records as part of the Peter and Gordon team, is to manage James Taylor, who records for the Apple label.

He told MM: "There isn't one specific reason for my leaving. But Apple is changing

### news in brief

THE Kinks are expected to release three albums between now and September — their opera album "Arthur," a new album they are currently recording and a third to mark the group's five years together.

Geno Washington has had to cancel a trip to Madrid for TV and concerts because of a throat infection.

Scott Walker appears on Top of the Pops on June 12 and follows with Dee Time (14); Set 'Em Up Joe (21) and concerts at Blackpool's ABC Theatre on July 6 and 27.

Yes have a new single, "Sweetness" released later this month. French singer Francois Hardy arrived in London next week to promote her single "Comment Te Dire Adieu," released tomorrow (Friday).

Warrington's Ken Phillips Big Band are to provide holiday relief this summer at the Ritz, Manchester, Bolton Palais, Grafton Rooms, Liverpool and Locarno, Blackpool.

the Greatest Show On Earth have recorded a new single "If You Would Only Be Mine" for release next month. Desmond Dekker



DEKKER at Hastings

and the Aces, Grapefruit and the Web are among the stars at Hastings College Of Further Education's All-nighter at Hastings Pier on June 27.

Idle Race play White Tiles, Swindon on Saturday (7) and Evered Social Club, Smethwick (10).  
 Drummer Ian Castle has replaced Billy Law in Alan Elsdon's Jazz Band. A new Mark Wirtz single "My Daddy Is A Baddy" is released tomorrow (Friday) featuring Mark singing with the choir from his "Grocer Jack" hit. A re-issue of an early J. J. Jackson hit is

of possessing cannabis.

They appeared at Marlborough Street Magistrates Court and were remanded on £50 bail each until June 23.

As announced in MM two weeks ago, Mick and Marianne are to co-star in a new film Ned Kelly, based on the true-life adventures of the Australian outlaw who was hanged in 1880. The film is scheduled to go into production later this summer in Australia, with Jagger in the title role.

### LULU'S VEGAS OFFERS

LULU HAS received several offers to play leading venues in Las Vegas. "We can't accept anything just yet, however," says agent Dick Katz, "until we sort things out."

One of the offers from Caesar's Palace in Vegas.

Meanwhile Lulu — now taking things easy while she is on an extended honeymoon with Bee Gee husband Maurice Gibb — plays dates at Tito's Club, Majorca, on July 12 and 13.

### THREE DOG HERE

AMERICA'S THREE Dog Night arrived in Britain on Sunday for TV, radio and concert dates.

They will be staying in Britain for at least four weeks to promote their new album "Three Dog Night."

### MAYALL AT BATH

JOHN MAYALL, Nice, Fleetwood Mac, Led Zeppelin and Ten Years After head the bill at an all-day Festival of Blues in Bath on June 28. The festival is part of the mammoth Bath Festival.

Compered by John Peel, the festival also features Chicken Shack, Jon Hiseman's Colosseum, Blodwyn Pig, Keef Hartley, Group Therapy,



JEFFERSON Car overturned

## JEFFERSON IN M1 ACCIDENT

JEFFERSON, HIS wife and daughter were detained in hospital after his brand new Ford Capri overturned on the M1, near Stafford, on Monday morning.

Jefferson and his wife were both suffering from cuts and bruising and his daughter was treated for shock. Their condition was described as "comfortable."

All three were expected to leave hospital within a day or so.

### NEMS DIVISIONS

NEMS ENTERPRISES' managing director Vic Lewis announced two new divisions of the company this week.

They have formed a division to book variety acts into cabaret clubs, to be controlled by Colin Johnston, and a TV and Radio promotion section to be headed by James Lloyd, who appears regularly on BBC Radio's Country Meets Folk.

### SPOOKY TOOTH DISC

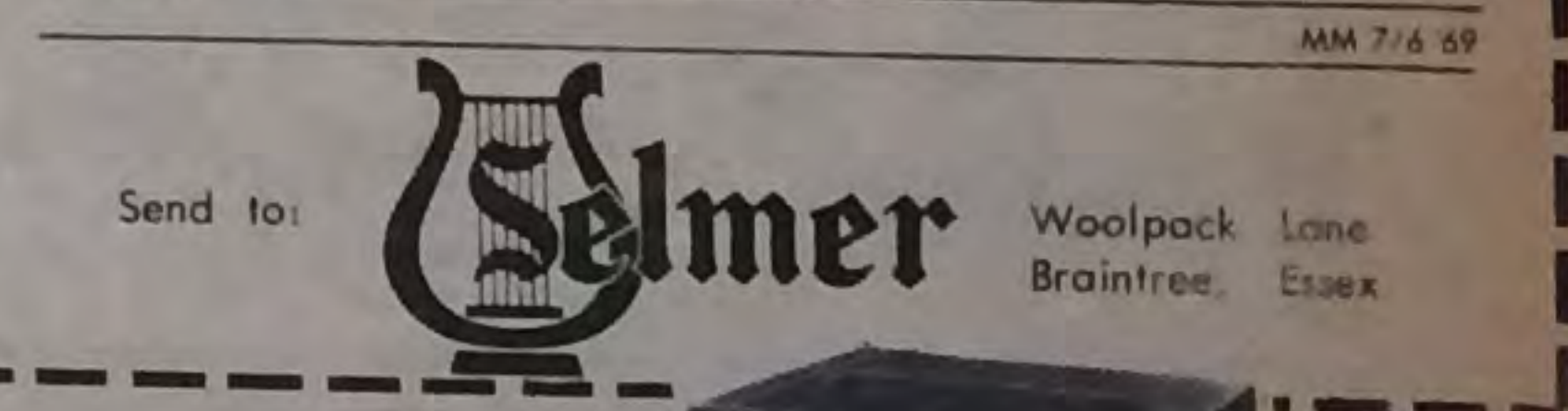
SPOOKY TOOTH have a new single rush-released tomorrow (Friday), titled "Son Of Your Father," written by Elton John and Bernie Taupin.

The B side is "I Ain't Got Enough Heartache." In mid-July, the group fly to America for a two month tour and are currently completing work on a new album, an "electronic pop Mass" written by the group's Gary Wright and recorded by French electronic music expert Pierre Henri.

I was a half watt weakling  
 I searched all over the place for a means to express myself. But no one could hear me. And everything I did got distorted  
 Then I saw this coupon —

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They fixed me up with a fantastic 100W amplifier. 4 inputs, reverb, tone buttons — the lot. A Leslie and a couple of column speakers...

# can you hear me now?



# Aretha, Stevie and Beach Boys to return

ARETHA FRANKLIN, Stevie Wonder and Beach Boys all plan to return to Britain this year. But Marvin Gaye's proposed trip has had to be cancelled owing to his heavy American commitments.

"I was hoping he would come in the autumn," impresario Arthur Howes told the MM on Monday. "Now it seems it will have to be next year."

But Arthur Howes is negotiating for Stevie Wonder to play an 18-day tour in the autumn.

Aretha Franklin should be in Britain for one London concert in November. Last time she was here, she was a sell-out success in shows at London's Hammersmith and Finsbury Park.

Beach Boys, who wind up their current smash-hit tour at the Odeon, Glasgow, on Monday, want to return in the autumn.

Says Arthur Howes: "They were so knocked out by their reception last Saturday at Hammersmith they wanted to do another show there. But it was impossible at such short notice."

## DOUBLE U.S. BILL

AN AMERICAN double bill, organist Richard Groove Holmes and singer-saxophonist Vi Redd, has been lined up for London's Ronnie Scott Club to follow pianist Les McCann.

Contracts are not yet returned, but Holmes and Redd are pencilled in for three weeks beginning Monday, July 28.

On Monday (2) U.S. guitarist Kenny Burrell commenced a fortnight's season opposite singer Sandra King Burrell's quartet is completed by Richie Wyands (pno), Jimmy Cobb (drs) and Reggie Johnson (bass).

The Squires are currently appearing upstairs at the club, and they will be followed next week by the Gass.

## MONTREUX STARS

ELLA FITZGERALD, Phil Woods, Kenny Burrell Quartet, Kenny Clarke, Clark Terry, Les McCann Trio, Ernie Wilkins and Britain's John Surman and Alan Skidmore are among the stars for this year's Montreux Jazz Festival, in Switzerland, from June 18-22.

The festival takes place at Montreux's Casino and in addition to the stars named, will feature Ten Years After, Benny Bailey, the Eddie Harris Quartet and Jon Hiseman's Colosseum.

Among the Continental bands appearing are Jugoslavians' Old Gossips, France's Michel Roques Trio, Denmark's Ziegler Quartet from the Frode Thingnes

## MARVIN GAYE TRIP CANCELLED

Sextet from Norway.

Other events include jam sessions at the Casino swimming pool and the Le Sablier club and an exhibition of pop art featuring artists like Jim Dine and Andy Warhol, as well as films, instrument clinics and workshops and record and book shops.

## BENNETT MOVE

ONE MAN blues band Duster Bennett, will produce records as well as record for Blue Horizon Records, the blues specialist label.

Bennett is one of the several new producers being introduced at Blue Horizon as part of the broadening of musical policy of the label.

Mike Vernon, will be concentrating on the label's American interests in the future, although he will continue to produce Chicken Shack, Champion Jack Dupree and Christine Perfect, Bennett will be producing singer Lloyd Watson and guitarist Anthony Topham. Other new artists on the label include Chris Mercer and a group called Jellybread, Blue Horizon's first group signing for 18 months.

The tracks were both recorded in Jamaica with brass added in London.

## BLUES IN LONDON

THE SECOND Blues Convention will take place at London's Conway Hall on Saturday and Sunday, September 20 and 21, and will feature a concert on the Saturday, a guitar workshop, and also lectures and record recitals.

Among the recitalists will be Mike Raven, Paul Oliver, Bob Groom, Nick Perls, Simon Napier, Mike Leadbitter and Mike Rowe. Artists present are expected to include Alexis Korner, Mike Cooper, Andy Fernbach, Bob Hall and Jellybread.

The last-named is the group of Sussex University students led by pianist-singer Pete Wingfield, who spent last summer in Chicago working South and West Side clubs with such bluesmen as Magic Sam and J. B. Hutto.

Desmond and the Aces are currently in cabaret doubling Sheffield's Cavendish Club and Barnsley's Monk Bretton Club.

## BRITISH ENTRY

TOM JONES' hit single, "Love Me Tonight" is the British entry in European Pop Jury, aired this Saturday (7) on Radio One. The programme is repeated the following Saturday on Radio One and Two.

Eight countries are taking part in the contest to decide the most popular tune in Europe. Sixteen hundred voters — 200 in each country — will vote.

## VIC DAMONE LP

VIC DAMONE will visit Britain in mid-July to record eight tracks for a new Ember album.

This follows an American trip by Ember boss Jeff Kruger who has signed for worldwide representation, apart from America and Canada, for Damone's record company, United Talent Ltd.

Damone will record a new single, "Don't Let Me Go," written by Norman Newell, in Hollywood tomorrow (Friday).

## DESMOND FOLLOW-UP

DESMOND DEKKER'S follow-up to "Israelites" will have a double A side — two originals by Desmond, "Etmek" and "Problems," released on June 13.

The tracks were both recorded in Jamaica with brass added in London.

Desmond and the Aces are currently in cabaret doubling Sheffield's Cavendish Club and Barnsley's Monk Bretton Club.

## MU KEEP WATCH

RUMOURS THAT musicians might suffer in proposed economy cuts in BBC radio broadcasts have already sparked off a reaction from the Musicians' Union.

Harry Francis, assistant general secretary elect of the MU, told the MM on Monday: "There have been reports in the papers that the BBC may consider cutting down on music."

"We have had discussions with the BBC, but they have not so far decided what cuts they want to make. This is, of course, a serious matter and we are watching it."

Mr Francis added that some 500 musicians were on the staff of the BBC, and that "many others are constantly being used."

The BBC said on Monday: "The Board of Governors has had the first of many meet-

ings to consider recommendations of a study group set up last year on the future of broadcasting. One of the things under discussion is cuts in radio services, but any reports can only be speculation at this stage."

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part in the contest to decide the most popular tune in Europe. Sixteen hundred voters — 200 in each country — will vote.

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# Successful debut for Martyn

## BARRY Martyn's Ragtime

Band drew an enthusiastic audience to their New York debut at the Half Note last week. Among the musicians who turned out to cheer Barry on were Eddie Condon, Zutty Singleton, J. C. Higginbotham and Claude Hopkins.

Bassist Ralph Pena who rose to prominence on the West Coast in the 1950s was killed in an automobile accident in Mexico City recently. He was 42. He played with many top names including Barney Kessel, Shorty Rogers, Jimmy Giuffre, Ben Webster and George Shearing. In recent years he had led his own band.

First public performance of the new quartet led by Joe Harriott and guitarist Amancio D'Silva is at the Gloucester Hotel, Brighton, tomorrow (Friday). The following day they have a BBC Jazz Club airing.

## Young

A young British jazz group is needed for the International Youth Festival in Hungary on September 20 and 21. Interested groups should contact Don Aldridge, newly-appointed treasurer of the European Jazz Federation, at 101 Wardour Street, London W1.

Bassist Bill Cole has left the Ken Colyer Jazzmen. No permanent replacement has yet been fixed... Eric Silk's Southern Jazzband return to the 100 Club this Saturday (7).

Trombonist Roswell Rudd

## CLUB NEWS

A BENEFIT show for Fairport Convention, whose drummer Martin Lambie was killed when the group's van overturned and crashed on the M1, is to be held at Mothers in Birmingham.

It was while the Convention were travelling back to London following an appearance at Mothers, that the tragedy occurred. They had shared the stand with Ejection.

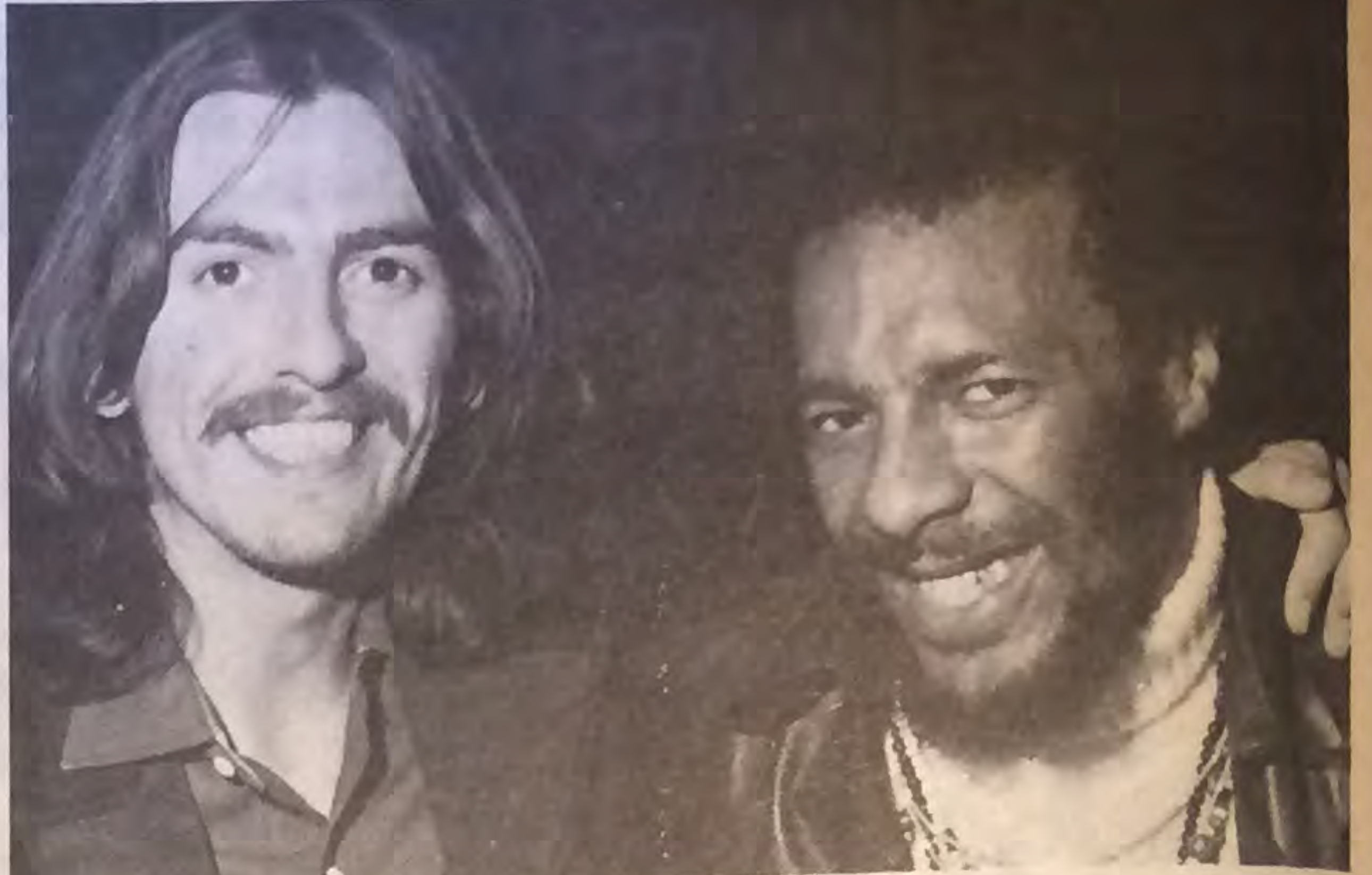
"We are inviting Ejection to appear at the benefit show, along with other groups and dee-jays who are regulars at Mothers," said a spokesman.

WISHFUL Thinking, appearing this current week at Webington Country Club, near Weston-super-Mare, will be followed into this West Country show spot, by the Flowerpot Men who will open on June 15.

JACKIE Trent and Tony Hatch follow their successful London Palladium season with Max Bygraves, with a week at the Penguin Club, Birmingham, where they open on June 8. Clinton Ford will star for the week of June 15.

Also on June 8, the Barron Knights start a week at the Cresta Club, Solihull, followed by Norman Vaughan (15) and Freddie Trueman (22).

OHIO Express, the American group that stormed the charts last year with "Yummy-Yummy," is to play a one-nighter at Club Fiesta, Stockton, on Thursday June 19. And there will be "Pop Galore" at the Fiesta for the week commencing July 6, when Harmony Grass will be the



BEATLE GEORGE Harrison was a surprise guest at an MGM Records reception in London last week for underground star Richie Havens. Havens was making his first British trip for promotion work and con-

certs and will be returning later in the year. And despite all the current Beatles controversy, it was all smiles from George as he posed willingly with Richie.



D'SILVA: BBC Jazz Club airing

Club on June 9. He leads a Quartet at the Kings' Head, Fulham Broadway (24), a Quintet at the ICA (27) and an Octet for a Jazz Club broadcast (July 11).

## Labels

Pianist Ahmad Jamal has set up three record labels, AJP, Cross and Jamal, as well as a publishing firm in New York... Flautist Herbie Mann is being recorded live this week by Atlantic Records at the Whisky A Gogo in Los Angeles.

June bookings at Osterley Jazz Club include Max Collie's Rhythm Aces (13), Dave Jones' band (20) and Terry Lightfoot's Jazzmen (27)... Singer Maxine Sullivan is currently starring at Toronto's Town Tavern and will be followed by Marion McPartland, Illinois Jacquet and the Bobby Hackett-Vic Dickenson group.

## Recent

One of the highlights on the recent University of California Jazz Festival, was 70-year-old New Orleans drummer Zutty Singleton, who appeared with bassist Pops Foster during an "Afternoon of African Rhythms."



WEBSTER played with Pena

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## NEW FOURMOST

THE FOURMOST have replaced rhythm guitarist Ian Edwards with former road-manager Joey Bowers. Bowers was an original member of the group who left to get married.

## ALAN'S NEW DISC

ALAN PRICE has a new single released on June 20 titled "Trimdon Grange Explosion" which features Alan on piano with a full orchestra backing.

The song was written by poet Tony Laurence and tells the story of a British mining disaster which took place in the last century.

Television and radio appearances set for Alan include: David Symonds Show (8), Tony Brandon Show (9), Les Dawson TV Show (18) and Bobbie Gentry BBC 2 Show on the same date

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- ELVIS IN MEMPHIS ..... 59/6
- FIRST ALBUM, Crosby, Stills and Nash ..... 59/6

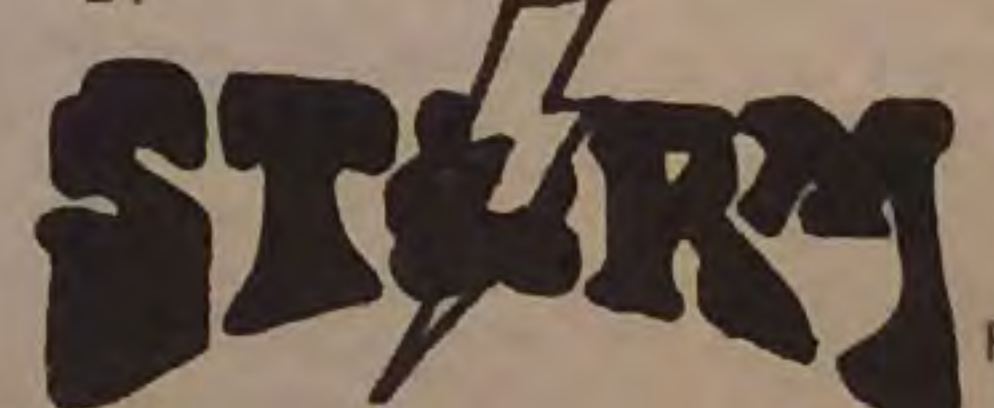
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ALAN WALSH

meets the optimistic Beach Boy

"BROKE?" said bearded Beach Boy Mike Love. "Beach Boys broke?"

"Well, all I can say is that it's a relative world and there are relative truths in it," he answered, neatly sidestepping the prevalent reports that the group, here for a new sell-out British tour, are on their uppers.

Mike, the Beach Boy who embraced the philosophy of love last year and remains affable even after a wearisome 12-hour flight from America's West Coast, wouldn't be drawn on reports that Brian Wilson had said the group was approaching financial disaster point.

And to be honest, he's the happiest-looking pauper I've ever seen.

So I switched the line of attack and asked about further stories that the group were playing to poor houses in America.

"I know Brian said that, but I believe it was an elaboration of the situation which obtained last year," said Mike, still not losing his bonhomie.

"We were booked for a 30-day tour of the Southern States of America when a certain gentleman named Martin Luther King was murdered and the tour was cancelled.

"But we have just come from a weekend tour in the States. We played three dates over one weekend and they were all sellouts."

This new Beach Boys tour (sell-out that it is) is likely to put a few quid back into the group's pocket at any rate.

"But we don't do it for the money," protested Mike in mock indignation. "We come here because Britain is a world-famous health resort.

"Certain promoters implore us to take money for the trip and out of the goodness of our hearts we do, but more to please them than us!"

# Funny, they don't look on their uppers

I asked Mike what the group had been doing musically over the past few months.

"Oh, recording. I don't know anything about music. That's Brian, Carl, Alan and Denis's department, I just groove around. But I know that one of our new songs we'll be doing on the tour, 'Breakaway,' is my most favourite song of all in seven years.

"It's a lot different. There's a lot of chemistry and different elements in it, and it has some beautiful harmonies."

Ah, I thought, grasping at straws, harmonies. What about their recent stage shows when people complained that the backing was so loud that it swamped their harmonies?

"Well, that could be so,

but I'm surprised to hear it because we have a pretty good P.A. system and our sound man is usually very good."

Nevertheless, I persisted, when I saw the group at the first house at the London Palladium last December, I felt their vocal ability was drowned by the backing.

"First house is occasionally a little rougher," admitted Mike. "On a one-nighter tour, every hall has its own sound problem. We have to overcome each one separately."

"We usually manage to beat the acoustical problems. But first houses are occasionally poorer than second. The audience, too, is different—you get the younger people in and there are far more screams. The second house

audience is usually more astute. Perhaps you should have come to second house at the Palladium."

Musically, the Beach Boys will probably be undergoing subtle but definite changes in the future.

"We are to experiment with spiritual things—spiritual in the Negro spiritual musical sense that is," said Mike.

"We'll probably prune appearances down to four things a year—a tour of colleges, then a tour of radio stations, and then Europe, that sort of thing. But we will still be playing in Britain regularly."

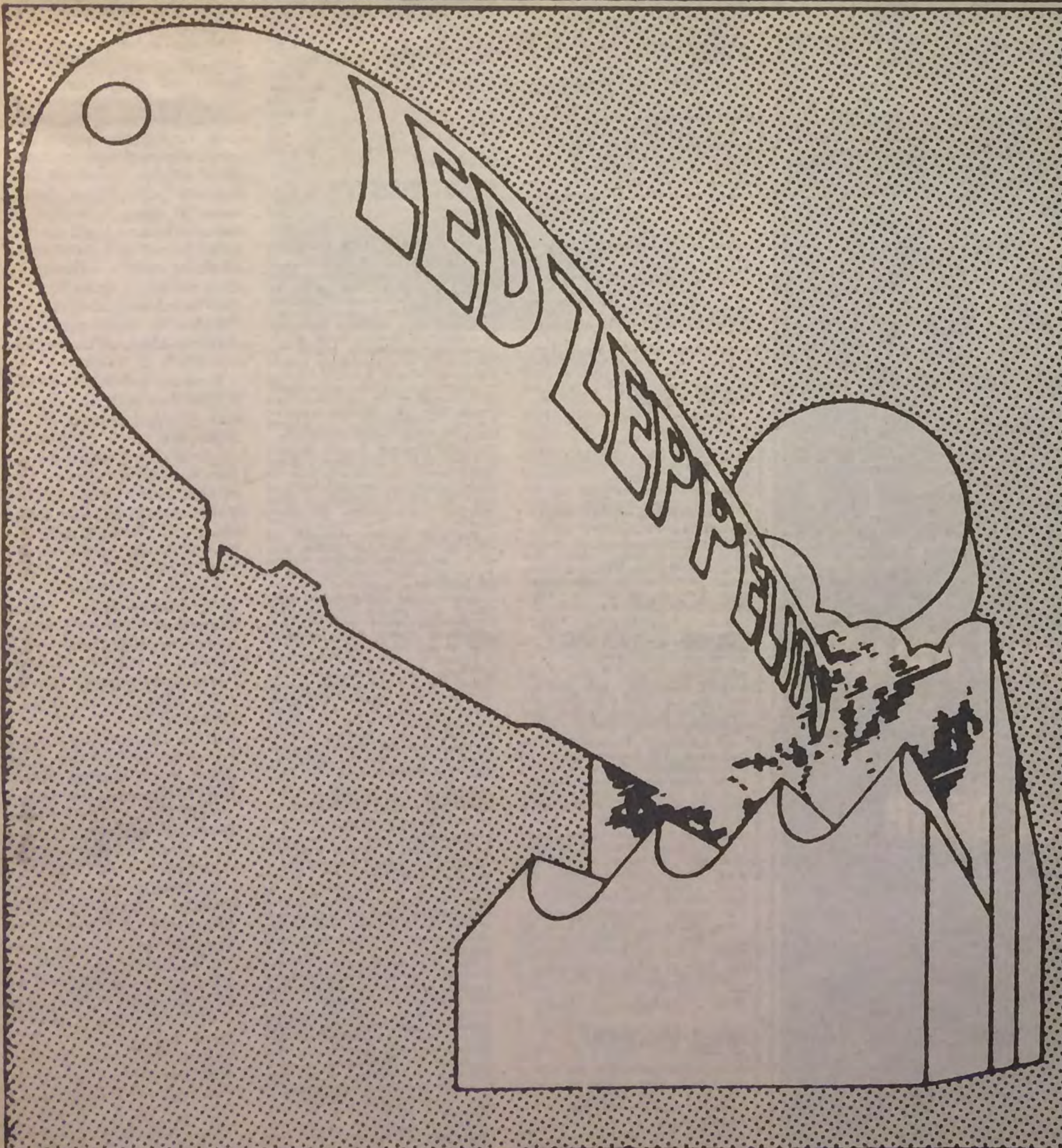
Suddenly Mike threw a question at me: "Do you think June is the right time for us to tour here?" he asked.

I didn't think it would be, but box office takings prove me wrong and I said so.

"Well, we've always played in the fall here when things are dank and damp. With our image, from our name and the surfing thing, we thought it would be nice to come at the beginning of summer when the weather is nice and the sun's shining. And look, it's a gorgeous day today."

So it was, but outside the MM office, the dark clouds were gathering for our daily downpour.

But that's one of the things you have to like about the Beach Boys: their optimism.



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BEACH BOYS: their harmonies are tremendous

HARMONY AND melody are the two factors behind the Beach Boys success whether they are performing the complex "Good Vibrations" or "Their Hearts Were Full Of Spring," a number which relies on vocals alone.

At their only London appearance at the Hammersmith Odeon on Saturday, the Beach Boys proved that they can produce on stage both intricate and simple songs without losing any of the control that most groups can only attain in the studios.

They opened their performance with "I Can Hear Music" with Carl Wilson taking the vocal lead. "Wouldn't It Be Nice" and "Darlin'" followed with Bruce Johnston switching from guitar to organ.

The surfing sound that first attracted attention to the group was featured on three numbers — "California Girls," "Mike Love taking over on vocals," "I Get Around" and "Do It Again" — but the Beach Boys have progressed a lot further than that.

Their version of the Buffalo Springfield's "Rock And Roll Woman" was excellent. Carl Wilson, playing acoustic guitar, has a controlled yet powerful

# Beach Boys' strength

## CAUGHT IN THE ACT

voice and the group's harmonies are tremendous. Further proof of their harmony talent was offered with the unusual "Their Hearts Were Full Of Spring," a four part vocal harmony with no instrumental backing at all.

It was nice to see Mike Love shutting the screamers down for five minutes of that number—a complete contrast to the rest of the act. Their new single "Break Away" and the past hit "Barbara Ann" brought the screamers back, however. "God Only Knows" is a marvellous Brian Wilson

number, a far cry from "Do It Again" and the other pure pop numbers in the Beach Boys repertoire.

The Beach Boys final number was a fitting end to a superb act from a great group. "Good Vibrations" is a challenge to the majority of groups to do in the studio, yet the Beach Boys produced a perfect balance between voices and instruments.

Paul Revere and The Raiders are pure pop and one of the biggest names at the moment in the States. Vocalist Mark Lindsay's "Him From Grand Terrace" was good and their

current single "Let Me" is highly commercial.

Soul singer Joe Hicks completed the bill and devoted his act to a selection of Otis Redding hits which included "Respect," "I've Been Loving You Too Long" and "I Can't Turn You Loose." He should try some different material or different arrangements. — ROYSTON ELDRIDGE.

### DON PARTRIDGE

DON PARTRIDGE, immaculate in light leather suit, dark glasses and ankle suede boots, — is nothing if not a hard worker. And if he does lack musical talent he redresses the balance and lifts himself above the average rut, by making his

# A sad end to the Camden Fringe Festival

A SAD end for the Camden Fringe Festival's free pop concerts on Friday when a tiny minority of youths forced the show to a halt.

An estimated 25,000 fans had enjoyed performances by Taste, Duster Bennett and Edgar Broughton at Parliament Hill Fields, London. When Peter Green's Fleetwood Mac appeared after midnight a team of "boverboots" mods began chanting, and throwing bottles.

Said Michael Alfanda, Andrew King, Peter Jenner and Linda Kattan, the organisers: "We would like to express to Fleetwood Mac and the 25,000 people who



attended the concert, our disappointment that the ac-

tion of a few unfortunate young people bent on destruction could spoil the enjoyment of the audience. We find it almost impossible to believe they could behave in such a manner when so much effort by the groups and organisers has been put into providing that rare commodity—free first class entertainment. This provides more ammunition for those who hate pop."

Pentangle turned down offer from Mick Jagger to support Marianne Faithfull on an album... Mike Mansfield and Mark Edwards commissioned by Stigwood office to film Blind Faith's debut in Hyde Park on Saturday (7).

Over 300 drummers attended the British Drummer's Association's clinic, given by Ed Thippen at the 100 Club last Sunday. Also taking part were Tony Oxley, George Fierstone, James Blades, Cyril Holdsworth and Pierre Faure.

MM's Tony Wilson the victim of a Government leak on Sunday night when a pipe burst in the flat above him, occupied by Mr Anthony Crossland, President of the Board of Trade.

Said Duke Ellington, asked this week if he was thinking of retiring: "Never. As my father told me years ago, it's better to wear out than rust out" ... Edgar Broughton Band sort of Underground Troggs.

Jo Lustig challenging all comers at pitching pennies after winning 1s 6d off Ben Gazzara and John Cassavetes in Bank tube station last weekend... Bakerloo now wearing translucent plastic clothes. Changing their name to Bakerlite?

Overheard in a London club: "Whatever happened to the Andrews Sisters?" — "Not enough"

Rumoured that Bukka White may star at the Second Blues Convention in September... Card from publicist Les Perrin on holiday in Wales says: "I've arrived boyho. Some English University git has just called me a 'Welsh bastard' — there's complimentary for you, Bach!"

Friends and admirers of saxist-pianist-vibist Alan Branscombe should head down the 100 Club for his Benefit Night tonight

Jonathan King's "Every-one's Gone To The Moon" (Thursday), will be re-issued on July 4, 17 days before the scheduled moon landing. Aren't the Moonmen suffering enough? ... Club Fiesta, Stockton, is definitely not part of the Bailey club circuit.

Ex-Traffic drummer Jim Capaldi playing for Ella Fitzgerald on a London recording session last week... Radio Brighton supplied an organ when Beach Boys' instrument was damaged en route to their Brighton show last Friday.

Paul Revere's drummer Joe Corro Jr, trying out new nylon drumsticks at Brighton — they broke. Bonzo Dog Band got a wild response at their New York reception last week.

songs like "Buzz The Fuzz," "What's Gnawing At Me," "Molly" and "Colour Blind Blues." In his own way, Biff Rose is a contemporary Dylan.

Three Dog Night are seven — organ, lead, bass plus incredible drummer Floyd Sneed, fronted by singers Corey Wells, Danny Hutton and Chuck Negron. The band, all from L.A., drove through selections from their two albums, including a mainly three voices and drums version of Lennon-McCartney's "It's For You." Highlights were their two hit singles, "One, Featurin' Negron, and their fantastic "Try A Little Tenderness." In fact, Carey Wells' vocalising so moved the audience that one girl got on stage, handed him a flower, belly-danced and kissed the smiling fuzzi who escorted her from the theatre. — ALLAN MCDUGALL.

### KENNY BURRELL

HANDICAPPED by an unmatched speaker and amplifier and an audience whose numbers would scarcely have caused a crush in the downstairs toilet, Kenny Burrell and his quartet still managed to present skilled, if hardly pulse-racing, jazz on their Monday opening at London's Ronnie Scott Club.

Burrell displayed signs of guitarist's hypochondria over the speaker, and it certainly did muddy his sound on up-tempo, but enough of the qualities that made him a Melody Maker Critic. Pollwinner seeped through. The rhythm section — Richard Wyands (pno), Reggie Johnson (bass) and Jimmy Cobb (drs) were occasionally out of phase, but on the whole they provided ample support, if only sporadic stimulation, for their leader.

Burrell's great strength is that he knows his idiom and sticks to it. Like Barney Kessel before him Burrell's sets tend to be much of a muchness, but the discerning ear will detect a confident and poised imagination, a pleasing ability to tint even standards a nice shade of blue, and a powerful swing.

Young Sandra King sang herself into her second Scott Club season with much more poise, an intelligent choice of songs including the Beatles "She's Leaving Home" and a welcome innovation in adding Kenny Wheeler's flugel to the accompanying Pat Smythe Trio. — BOB HOUSTON.

### GORDON LIGHTFOOT

IF ANYBODY tells you romance is dead, listen to the songs of Canadian singer-songwriter Gordon Lightfoot. His songs contain a great deal of it, both in the sense of human relationships and in a national sense, the best example of the latter being his Canadian rail-road trilogy.

But his songs also contain drama, lyrical simplicity and his folk music roots are obvious. He appeared in concert at the Royal Festival Hall on Monday before an audience that seemed predominantly Canadian — they certainly knew his songs and applauded introductions freely. It seemed a bit like preaching to the converted, as he out-sells the Beatles in Canada.

Gordon Lightfoot is an impressive performer on this showing, but somehow he still needs the big breakthrough in Britain. — TONY WILSON.

performance something of an athletic stage feat.

Last week at Birmingham Town Hall before a small audience (202 and that included four guests) Mr Partridge presented The Buskers on the last night of the show's nine-stop tour.

But sadly one has to place on record that coming after the "old Cats" he was something of an anti climax, and I thought, a slightly lewd one at that. His DIY songs were totally uninspiring. He was much happier with good tub thumping stuff like "Rosie," but even here one felt he was using his instruments simply because he had bothered to equip himself with them with a series of intricate leather straps.

Still, Don must take immense praise for bringing London's buskers together in the first place at the Albert Hall in January and taking the even more bold step of taking the package on a nine-day tour. It was a pleasant, comforting homely show — the sort where artists made mistakes, microphones fell over, jokes were fluffed or forgotten and no one really minded. — JOHN MARKS.

### ABBE LANE

AMERICAN SINGER Abbe Lane opened her season at London's Talk Of The Town with a very polished, yet exciting act on Monday night.

Miss Lane swings easily from Latin American to pop, like the Beatles' "When I'm Sixty Four," and beat numbers such as "Dancing In The Streets." She gives standards "Don't Give Up" for example, an individual flavour and her version of "Going Out Of My Head" was very good.

The Latin American music suits her voice and the Brazilian medley she closed the show with was a good showcase for her talents. — ROYSTON ELDRIDGE.

### CHARLIE & INEZ FOX

AMERICAN DUO Inez and Charlie Fox have only had the one hit in Britain and yet they've built up a tremendous reputation in the clubs.

At London's Hatchetts club last week they further enhanced that reputation with an act that is an example in presentation. Inez has a voice that matches her stunning looks and Charlie is a superb showman.

Backed by Leeds-based band The Hogline featuring Nelson Fletcher, they opened their late night spot with "Come By Here" which was followed by their big hit "Mockingbird."

A medley of hits including "Ode To Billy Joe," "Dock Of The Bay" and "Count The Days" came over well although the Hogline need to tighten up a little as timing in the Fox's act is so important. — ROYSTON ELDRIDGE.

### THREE DOG NIGHT

BIFF ROSE proved to be one of this generation's better storytellers in concert at the Valley Music Theatre, Los Angeles.

Singing and playing piano on his own songs, he deliberately flattened and sharpened notes to add stress to the meaning of

# JOHN FAHEY

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ALLAN McDOUGALL

reports from Hollywood

# Graham Nash is alive and well . . .

**GRAHAM** William Nash, ex-Blackpool, Salford and Marble Arch, ex-Hollies, ex-M1 up-and-downer, has settled down for the time being, anyway, in a secluded, mostly wooded cottage in Laurel Canyon, Hollywood.

And is alive and quite content with his new band, Crosby, Stills And Nash. An ex-Byrd, an ex-Buffalo Springfield and an ex-Hollie.

Which is exactly how their first album sounds, a fusion of these three super groups — unbelievable vocals with their own grooving instrumental sounds, aided only by their drummer, Dallas Taylor.

Crosby — a more beautiful kind of person and singer than he was as a Byrd.

Stills — a quietly temperamental genius in a self-involved way.

And Nash — longer-haired, thinner and healthier than as a Hollie.

With more freedom than experienced with the Dylan album - or - bust Hollies. Yet paradoxically, he'd just come back from an evening with Bob Dylan in Nashville when I met up with him last week at the cottage, high above the Los Angeles smog.

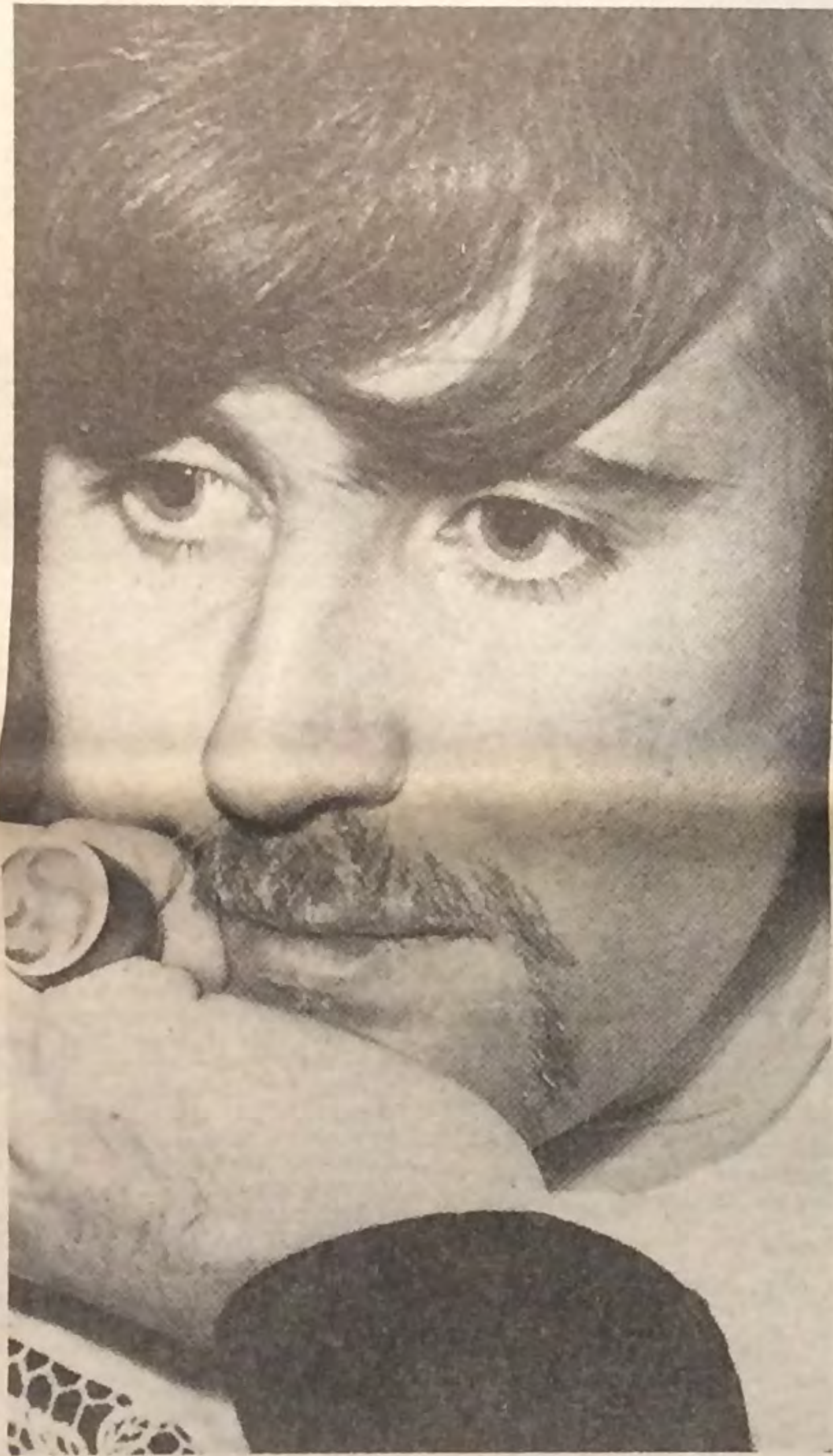
"I went down to the taping of the Johnny Cash special with Joni Mitchell, and Dylan was on the show," he explained. "Afterwards, we all went to dinner — Cash, Dylan, June Carter, Joni and me — and then passed a guitar around the table. Everybody singing for and with everybody else.

"Which may look as if I was fooling when I said I quit the Hollies because of the 'Sing Dylan' album. It was just that I knew they would turn his songs into big commercial rock-riffed, hit-single-type album tracks. "I dig Dylan, man, but this — to me — is not how you treat his songs." I told Nash of the Hollies' success in the MM album chart with the Dylan LP.

"Great, good. I'm happy for them. And I'm happy for Terry Sylvester — he's a good lad. I heard the album in London at Easter. Tony Hicks played it me, and I think Ron Richards has done a great job in the production."

Back to the Crosby, Stills and Nash album, which Graham put on the stereo.

For atmosphere lovers, we listened by candlelight. Two pussy-cats performed acrobatic miracles



NASH: to tour or not to tour

up and down the stairs leading to the cottage's gallery. Joni Mitchell — a gentle and simple but far-from-dumb folk singer performed culinary miracles with a stew in the kitchen.

"I suppose I'm about 90 per cent happy with it. You know, a few things could have been tightened or remixed, but you have to call a halt somewhere."

It is paced out like a concert, with rock opening and closing on both sides. The whole thing kicks off with "Suite J," seven and a half minutes long, which is really four Stills songs in one. And four tempo changes.

Next, "Marakesh Express," which may be the single. "I wrote this," said Nash, "on the train from Casablanca to Morocco."

Next is Crosby's "Guinevere," a pretty love song with electric twelve and acoustic six-string guitars.

Followed by Stills' "You Don't Have To Cry" and Nash's "Pre - Road Downs," all about depressions you get on the road.

Side two starts with the Stills/Crosby "Wooden Ships," and David and

Graham sing Nash's "Lady Of The Island."

"This was really far out, the way we did it," recalled Graham. "We'd not rehearsed the song for about three weeks, and just sat in front of an open mike with one guitar and our voices — and took it.

"It isn't perfection, but it has real feeling."

Then comes a Stephen Stills song "Helplessly Falling," just one acoustic guitar and three perfectly blending, harmonizing, melting voices.

David's "Helplessly Falling" precedes the last, deepest and most grooving cut, "Forty-Nine Reasons" and "Bye-Bye-Baby" — rolled into one.

Now the question is, to tour or not to tour.

"Oh, we'll do gigs all right," said Nash.

"We've been getting fantastic offers of bread to tour, even before the album is released.

"The three of us have done our fair share of leaping around the world, but I would really like to show the people what can be done with a band who really get along and enjoy themselves playing music."

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# JAZZ SCENE

## My poppadam tol' me

### Return of the talking drum

HIS PASSPORT, according to reputable sources, gives his name as "Guy Warren of Ghana"; his music, however admits few geographical limitations.

Now 46, Guy Warren, member of Kenny Graham's original Afro-Cubists and elder brother of Ghana's permanent representative to the United Nations is back in Britain, intimidating our jazzmen and generally succeeding in making his considerable musical presence felt.

Since his return he has renewed his relationship with Lansdowne Records. Denis Preston, and the immediate outcome has been an LP, "Afro-Jazz" which was released last month, and now his adoption as a member of the Don Rendell-Ian Carr Quintet.

#### Strange

The Rendell-Carr Quintet, also recorded by Preston, may seem a strange resting place for the talking drum, bells, African bamboo flute and xylophone that make up Warren's musical armoury; but both parties are alive and well after the initial confrontation, and things are working out splendidly.



GUY WARREN: 'simple, beautiful African things'

Trumpeter Carr still shudders at the memory of the first few meetings which reduced him, possibly the most lucid and articulate of British jazz musicians, to stunned silence. But then he could draw on the experience of his co-leader, Don Rendell,

who had known Warren years ago when the talking drummer first came to Britain.

The association, which can be heard on the "Afro-Jazz" LP, has been musically satisfying and worthwhile, they feel. Rendell and Carr now confess that Warren has been

something of a catalyst for them both.

Warren himself says: "I have known Don for eighteen years, but we both had to go through some emotional changes to integrate ourselves for the job."

"He had to abandon many irrelevant things hitherto considered very important in order to play my 'simple and beautiful African things.' He found it tough to be so simple, but when he was able to do it, he felt emancipated."

During a recent session at the Lansdowne Studios when the Quintet were recording link passages for their next LP — which also features Warren — the mutual respect and admiration were almost tangible.

Warren loomed in the studio like an African Batman, resplendent in a black police cape which adds another awesome dimension to his already impressive presence.

As well as emancipating the Rendell-Carr Quintet, Warren is still fired by the idea of recording "African drum interpretations of Western classical music, like Beethoven's 5th Symphony." He's already worked this piece of music into his "Drum Suite" which won an ASCAP award.

#### Steel

With memories of a Trinidad steel band playing Sibelius's "Finlandia" fresh in my mind from a TV programme, the idea didn't seem as outlandish as all that.

But it's the way Warren handles the standard jazz drum kit that is really tantalising to my ears now that he's back in Britain. He has that perpetual motion of sound that seems to be the goal of most current jazz drummers.

"I do this naturally," he points out. "Jazz drummers have to forget the idea of being just time-keepers to get to this stage. I didn't."

With the new generation of American jazzmen acutely aware of the music's African heritage, Warren's contribution to the vocabulary of the jazz drumming could be vital.

But Guy Warren, of Ghana, lover of solitude and nature, sworn enemy of flattery, politicians, police and lawyers, intends it to be just that anyway.

Already he appears to have tapped hitherto latent resources in the Rendell-Carr Quintet. Given a fair run, he could deliver a swift boot up the backside to many more on the local scene which, for all the recent wonders and achievements, can little afford complacency.

BOB HOUSTON

### JEAN ELLIOT tells how jazz became all the raj

its origins to an eating house in New Delhi where the specialities were particularly spicy jhals. The resident musicians led by Ali Zanda, specialised in syncopated improvised music which quickly became associated with the food being served.

It became known locally as hot jhals music and, as the musicians played the "1" out of it, this became corrupted to hot jhas. From there it was but a short step to hot jass or jazz.

If this were all the evidence that Vencatachellum were able to provide, it would be derisive indeed. But he goes on to trace the spread of the music to other towns in India where, during the days of prohibition

musicians would get together for what were known as chutney sessions in the local Sikh-easies.

Meanwhile the original New Delhi band was gaining a wide following among the Sikhs who derived, it is said, great elan from the music. As a result of this the band became known as the Original Sikhs Elan Jhas Band and the leader achieved additional fame as a composer when he wrote Ali Zander's Raga Time Band.

Hand in hand with the evolution of jazz in New Delhi was a secondary movement emanating from a member of the British Raj in the northern state of Nepal. He assembled around himself a large orchestra of British and Indian musicians which became known as the Nepal White Man Band.

Also contributing to the mainstream of jazz development was religious music and a number of gopal (or gospel) singers were emerging, using jazz rhythms in conjunction with traditional hymns like "We Pilau the Fields and Scatter." And from the workers in the cotton fields came the blues form, later taken up with some success by a titled woman from the Punjab known simply as Maharanee (later modified by Western writers into Ma Rainey).

But perhaps the main blues movement, says Vencatachellum, came from the fakirs (including some elderly female ones known as mother fakirs) who roamed Bombay moaning laments as they walked through hot coals.

#### Aside

Their wailing became so distracting that the authorities banished them to the municipal toilets where a special section was set aside for them. The lavatory seats each had a dozen spikes sticking up and the wailing that echoed through these places naturally became universally known as the music of the 12 barb loos — perhaps the most fundamental form of Indian jazz.

Vencatachellum traces the development of various forms of jazz — that of the West Coast stream evolved by a group of diminutive members of the aristocracy known as Shorty Rajahs, the bebop movement introduced by a number of seers who transformed the standard "Whispering" into "Guruvin High," and the rock 'n' roll style pioneered by Chuck Beri-Beri who found fame with "Raga Beating Boogie."

The author is particularly interesting when he gives the stories behind such jazz standards as "Low Down Dhotti Shame Blues," "Poppadam Allow No Music Played in Here," and "You Korma Long Way From New Delhi."

He also refers at length to the introduction of the electric sitar by Charlie Hindu, and to the contributions made by such Indian jazz greats as Vindaloo Donaldson, Rajah Kellaway, Rupee Braff, and singers like Delhi Reese and Chappatti Page.

#### Efforts

Vencatachellum is convincing when he explains how Indian jazz evolved into rhythm and blues through the efforts of the Tabla Motown label. And he is most persuasive when he talks of the bossa nova influence from the former Portuguese region, led by the talented Domengo Chutni. Domengo, he explains, is nicknamed "Mango" by his followers and, since he comes from the former Portuguese region, is often referred to as "Goa Mango" — an appellation familiar to jazz lovers throughout the world.

However, the author is on rather more treacherous ground when he sets out to prove that most of the American jazz standards are, in fact, based on original Indian tunes.

He quotes the case, for example, of an Indian potentate who commissioned a song from a local composer. The composer completed the work and, to make an impression, rode to the palace sitting on the ear of an elephant and singing, "Caliph, on ear I come."

Vencatachellum has written a resourceful and fascinating book, but I am bound to say that if you are a serious student of jazz, in the Brian Oxide class, you may find that Jazz Is Where You Sikh It, instead of helping you, tends to India.

## Look, no hands—Les has a hit

LES McCANN has an adaptable pair of hands. With them, he provided the accompaniment for an early Lou Rawls blues album.

Since 1960, the same well-trained fingers have guided his trio through a couple of dozen instrumental LPs. Most of them were soul-jazz-oriented, with titles like "Bucket O'Grease," "Soul Hits" and "Gospel Truth."

With those same hands, McCann has taken photographs of such professional calibre that several publications have paid him for their use.

Now, in a situation the likes of which abound in this freaky music business, McCann is enjoying the greatest acclaim of his career simply by using his voice.

A recent recording, the only vocal track on his new LP, has kept him in the American charts for 15 weeks; and to double the irony, the title of the song is "With These Hands."

Like Aretha Franklin's first massive chart buster, McCann's LP was taped immediately after a switch from another company to Atlantic, the hit-producing label with the platinum touch.

#### Amaze

"It pleases me but it doesn't amaze me," says the cool McCann. "I've always believed I could get up on a stage and do just about anything I wanted, but I lacked the self-confidence to go through with it. I was serious about singing when I made a vocal album in 1961."

"I think I know what did the trick this time. A lot of my feelings of inadequacy were connected with my weight problem."

The title of the album is "Much Les," and thereby hangs a lightweight tale. There is today so much less of Les that the other night an old friend turned to him at the Lighthouse in Hermosa Beach, looked at him right in the eye and said, "Isn't McCann working here?" It

was McCann's proudest moment.

In 18 months he had premeditatedly wasted away from a near-obese 300 to an unrecognisable 182 lbs. "No wonder the diet was good therapy for me," he says. "I'm a whole new person; things I used to worry about trying, I can do now without thinking."

Four other paradoxes make the success of "With These Hands" even more improbable.

#### Hired

First, Atlantic didn't want him to sing. "They hired me as a pianist, so I think they let me put this in the album just by way of appeasement." (Time was when nobody thought of Nat Cole as anything but a pianist; or Carmen McRae; or Buddy Greco.)

Second, McCann was not too sure about the melody and chord progressions of the tune. "I really think I sang wrong changes on it. I heard Sarah Vaughan's record on the air the other day and it was nothing like mine — another song altogether."

The other night a man told me, "You really don't know that song. By the way, I'm a music publisher, and if ever you want to mess up one of my tunes, please be my guest."

A third curious aspect is the reaction of disc jockeys to the title. Because of McCann's specialised image in instrumental jazz, they assumed it was another gospel or spiritual number.

"Some dee jays just said: 'We don't play that kind of — on this show.' They didn't even bother to listen and find out what it really was," says McCann.

The "With These Hands" single out of the LP has sold 20,000 in Philadelphia alone.

"But it's not the Les McCann jazz fans that are buying the record," says Les. "It's all the little housewives, the people who like sentimental ballads."

LEONARD FEATHER

### IN NEXT WEEK'S JAZZ SCENE

# KENNY WHEELER

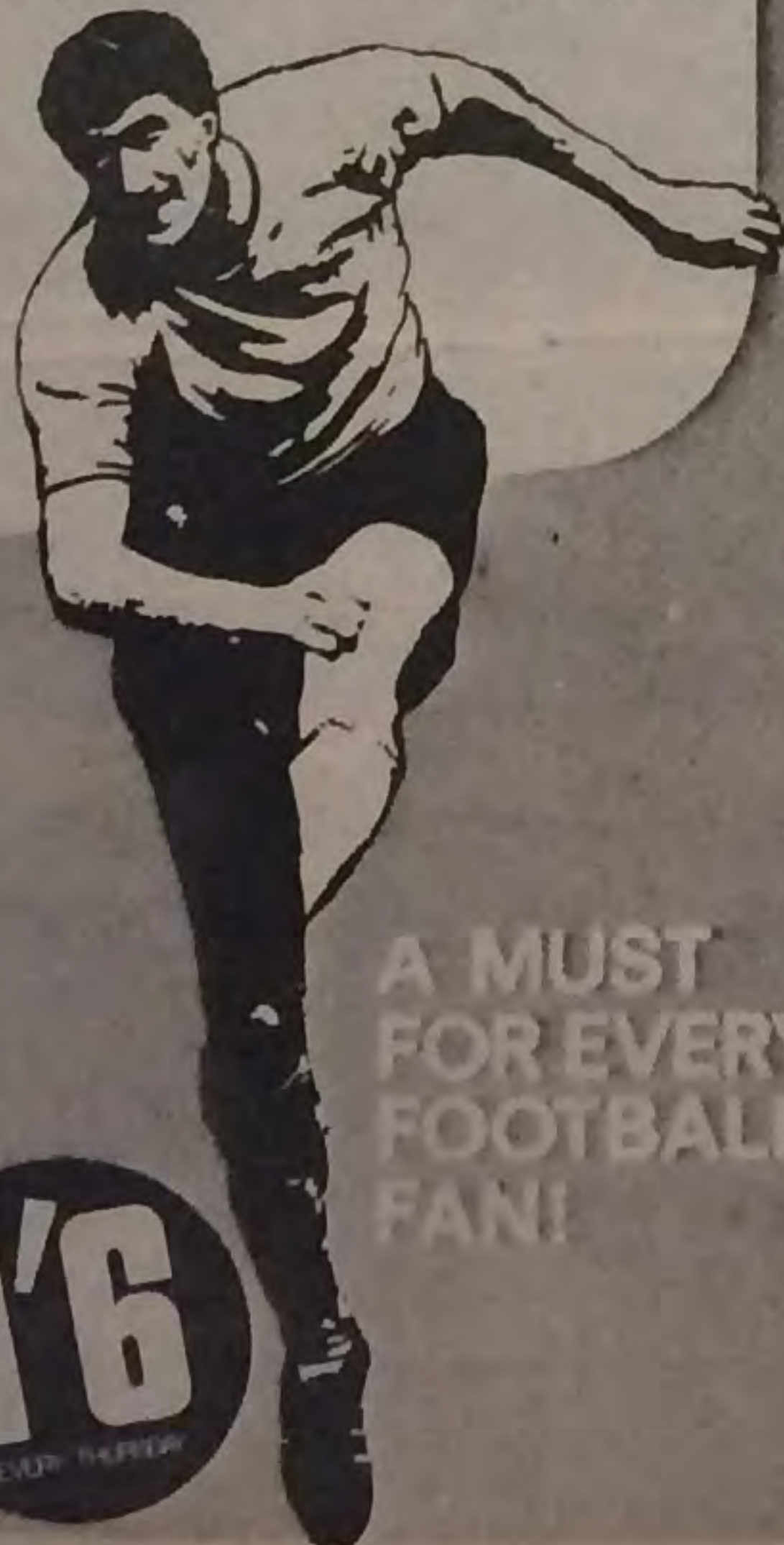
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# Tom's the talk of the town—New York, that is

"HE'S the hottest artist in the world and Wales should be proud of him," said a jubilant Gordon Mills about Tom Jones, the man who's stopped the traffic in New York and made napkins he's wiped his brow on into collectors' items.

Manager Mills was talking on the phone from New York about the reaction the Jones boy has caused at the famous Copacabana, which was sold out in advance for Tom's appearances over the past fortnight.

## Fantastic

Tom came to the phone to explain his tremendous reception in the States.

"It's a bigger success than it was last year. Then it was fantastic for a first trip into night clubs—but this year it's ridiculous.

"We've broken the record that Frank Sinatra held here," said Tom referring to the now famous Sinatra's 'Last Stand' back in the late 50s.

Our man in New York, Ren Grevatt, reported "women screamed, stomped and went limp. Girls seemed to shudder with rapture... there was swinging Tom, doing the sort of things, pelvically speaking, that few fans will probably ever see on the wide video screen."

I asked Tom if he'd added anything new to the act to get such a reaction. Was it more wiggles and shakes or a different act altogether?

"No it's just the same sort of thing that I do at the end of the television show although I always do more in front of a live audience than I do on television. The television series has helped.

## Fields

"I've added a few new numbers—the Beatles' 'Hey Jude' and 'Yesterday'—which I've never done before, but the act isn't any different. It's just what I do on the television show."

Tom's tremendous success in the States and his string of massive hits back on this side of the Atlantic—including his current hit "Love Me Tonight"—leave him with few fields to conquer.

What ambitions are left for the phenomenal Welshman?

"We're thinking about a

## BY ROYSTON ELDRIDGE

film and I'd like to try a straight drama role. There's nothing really in mind at the moment although we've read a lot of scripts.

"Westerns? I wouldn't mind doing a western just as long as the part is right. The thing at the moment is the TV series—I've got to do that first."

Has Tom anything in mind to follow up "Love Me Tonight" when he returns from the States? Will it be another ballad or more of an R&B number?

## Ballad

"I think Gordon is going to go to Nashville to have a look. The next record all depends on what we can find. If we can find a good R&B number, I'll do it. We don't really plan to do a ballad then an R&B number. It just depends on what we can find.

"I like doing R&B numbers but ballads last longer... they stick in the mind.

"Would I record in America? Yes, I would, but it's finding the time. I'm recording a live album at the Flamingo in Las

Vegas where I'll be for a month. "I'm glad 'Love Me Tonight' is doing so well. I'm looking forward to coming home already, there are quite a few things I miss. My wife will be coming out to join me soon, and my boy as well."

Gordon came back on the phone to say that he was meeting songwriter supreme Burt Bacharach that night and, that advance orders for Tom's new album "This is... Tom Jones" are already over the million mark. The album will be released in Britain shortly. "I'm going to try and get a photograph for you. They have to close the street down. Tom is the biggest thing at the Copacabana for thirty years."

## NEXT WEEK

VOTE  
IN THE  
MELODY  
MAKER  
POP  
POLL

DON'T MISS IT

# Punter Des knows how to pick Pop 30 winners

WITH no fewer than three quarter-million plus hits behind him and a new single riding the chart, Des O'Connor could, perhaps, be excused if he were suffering from a slight case of schizophrenia.

The problem: to be or not to be either a full time singer or remain a top-of-the-bill comedian. For the truth is that Des can make it in either sphere.

Only the other week—at Coventry—he received the accolade of pop world acclaim when he was mobbed by a hysterical near-hysterical mob of youngsters. Which rebuts those who feel that the vocal appeal of Des is confined to the more subdued mums and dads.

"It was quite scary for a moment or so," confesses Des. An opinion endorsed by vigorous nods from agent Cyril Berlin.

But he does regard his hit records as a valuable adjunct to his main business of being a highly paid funny man. And now a billtopper in his own right at the London Palladium, no less.

Des, of course, is no stranger to the Palladium. "I was there with Lena Horne in 'Variety,'" he recalls. "There was an electrical blackout, and I was on for one hour and 10 minutes. I was only supposed to do 12 minutes."

He also did the Stars in Your Eyes revue and depped at the Palladium three or four times. "Once when Harry Worth was ill, I did a week for him."

He also had half a dozen Sunday Night At The London Palladium shows. "So I feel I know the theatre," he grins. "But it still wasn't the same as seeing my own



DES: mobbed by fans last week

## BY LAURIE HENSHAW

name up there in lights." With top billing comes top responsibilities. "Suddenly you have to carry the weight. And you can't help getting qualms. When you're sitting alone, you can think of a million things that can go wrong."

But Des is a philosophical chap. He takes problems in his stride. "Some people let each day go by without making anything of it," he says. "It might be a good idea if they went around to the local children's hospital. They'd feel much better for it."

"We've all got little problems, but nine times out of ten the problems are never as big as we think."

Least of Des' problems is picking hits. Here, he positively has the Midas touch. "Over the last year, I must have had a hundred songs sent to me," he says. "Lots of those I have turned down have been recorded by other stars. And it has done my ego good when they have failed to become hits."

"I seem to have this little knack of feeling what is commercial. And that's the secret of selling—picking on the right kind of material."

"I felt 'Dick-A-Dum-Dum' would provide a nice change of pace. After all, I'd had three hits with nostalgic songs. But with the Palladium show coming up, it seemed just right to do this song about swinging London."

"Now that I've had some hits, songs are more important to my act than they were. I don't just sing them and think 'I'll get this one over as soon as possible and get back to the comedy.' I get good arrangements and good musicians to play them."

"First and foremost, I'm still a comedian. But there's no denying that a hit song can add to the pace of the act."

Des laughed off a report that each time he had a hit record he went out and bought a new racehorse. "Where did anyone get that idea?" he smiled. "I don't smoke or drink, but I do get my pleasure from being with or around racehorses. I did buy one for 700 guineas. That may seem a lot to the average man, but you can pay 10,000 guineas for one."

"I've bought another two since—Baby Spot and Bermondsey. They've both proved winners, and that takes care of their expenses. Unfortunately, the first horse suffered an injury and had to be put down. I was very upset about that."

"I've been interested in horses ever since I used to help out my dad on the milk round when I was about nine. We were evacuated to Northampton from the blitz in London, and dad got a job as a milkman for a short time. I went out with him at five a.m."

"Yes I do gamble on horses. But not foolishly. But I don't bet in shillings, either. Hell, as far as I'm concerned, I'm not in it to make a fortune."

"I don't think it's a sin to gamble. When I go to the races, I forget about show business; it takes my mind completely off things like the next sketch I'm doing or what song I'm going to record."

As a punter, Des says he does pretty well. As a hit-maker, he always seems to be picking the winners.



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# THE BLUES PAGE

## Strange story of Blind Willie's last session



BY TONY WILSON

IT IS only in the last half a dozen years that the twelve-string guitar has become widely used, and, certainly among the Negro country blues musicians, it was even more of a rarity.

In terms of the artists noted for their playing of the instrument, Leadbelly, Jesse Fuller, Snooks Eaglin, and Barbecue Bob, are among those who spring readily to mind. But one of the best of all time was Blind Willie McTell.

From Statesboro, Georgia, and born in 1898, McTell was blind from birth. His education was received in various schools for the blind in New York and Michigan, as well as in his native Georgia.

He learned to play while a young man and later travelled extensively with medicine shows and as a street singer.

His repertoire encompassed blues, ragtime numbers, gospel, and the pop songs of the 20s and 30s, delivered in a strident, virile manner, and with a great deal of humour.

McTell's guitar playing was outstanding. He had a great command, made all the more impressive by the rich, resonant tones of his twelve-string guitar.

He recorded quite extensively — although all were not issued — over a period from 1927 to 1956, four years before his death.

He first recorded as Blind Willie McTell in October, 1927, in Atlanta for Victor. (Titles included "Writing Paper Blues" and "Mr McTell Got The Blues"); as Blind Sammie in Atlanta, October 1929 ("Atlanta Strut," "Travelin' Blues"); for Columbia; again as Blind Willie McTell in November, 1929, again for Victor in Atlanta ("Drive Away Blues," "Love Changing Blues"); as Blind Sammie for Columbia in April 1930 and October, 1931, both sessions in Atlanta ("Talkin' To Myself," "Southern Can Is Mine") and as Georgia Bill for Okeh ("Stomp Down Rider," "Law Rider's Blues") in October, 1931 in Atlanta.

He recorded duets with Ruby Glaze, under the name of Hot Shot Willie, for Victor, in Atlanta in February 1932 ("Rollin' Mama Blues" and "Lonesome Day Blues"). The following year, he went to New York and in September cut tracks for Vocalion, together with guitarists Curley Weaver and Buddy Moss over four days.

In 1935, as Blind Willie, with Kate McTell (w/c), he recorded in Chicago ("God Don't Like It," "Dying Gambler") and some tracks with Curley Weaver, all for Decca. A year later, in Augusta, he recorded some duets with pianist Piano Red (Willie Perryman). Then in 1940 he cut the Library of Congress recordings with John Lomax, who found him quite by chance in Atlanta. Nine years after, as Barrehouse Sammy he recorded a set including "Kill It Kid" and "Broke Down Engine Blues" on Atlantic, in Atlanta. A year later in Atlanta again, he cut the sides as, variously, Blind Willie, Blind Willie McTell and Pig 'n'.

Whistle Red, for Regal and Savoy.

The "Last Sessions" album was cut in Atlanta in 1956.

A number of his early tracks still exist on anthologies. He is heard on RBF's "Atlanta Blues," Country Blues' "Country Blues Classics" ("Statesboro Blues") and a pair of duets with Kate McTell are included on RCA-Victors' "Bluebird Blues" album ("Lonesome Day Blues" and "Searching The Desert For The Blues.")

But the best collection of his earliest recordings including "Writing Paper Blues" (1927), "Statesboro Blues" (1928), "Love Changing Blues" (1929), "Southern Can Is Mine" (1931) and "Warm It Up To Me" (1933), can be found on Belona's "Blind Willie McTell — The Early Years (1927-1933)." This one of three good albums of McTell, John Lomax's Library of Congress Session, issued by Storyville, contain some interesting sequences of Willie comparing white and Negro blues styles, some excellent religious songs, and Willie talking about one of his friends and influences, Blind Willie Johnson.

The third album, "Last Session," released on Prestige and recorded in 1965 is very good. The vitality and attack is still very much in evidence in his playing and singing and Willie reminisces about such songs as "Dying Crapshooter's Blues."

The "Last Session" album is lucky to be in existence however. An Atlanta record shop owner, Ed Rhodes, was playing a foreign student a Leadbelly record. The student mentioned he had heard somebody like Leadbelly singing in a street nearby. They found the man and it was Blind Willie McTell, using a twelve-string and singing in a car park for small change. Rhodes managed to get Willie back to his shop and McTell became a regular visitor in the following months.

Rhodes wanted to record McTell, but Willie, still sore over the hard treatment he thought he had received from record companies, refused. Eventually, late one night, McTell consented to record for Rhodes. So with a bottle of corn whiskey at hand, Willie began to record the historic "Last Session Takes," singing and talking.

Then Rhodes did a rather inexplicable thing. After three or four years, he sold his recording equipment and threw all his tapes into a rubbish bin in the attic of his store. Some lay tangled on the floor.

By chance he remembered the Blind Willie McTell tapes and went back to the attic to see if he could salvage anything. Of all the tapes that suffered the shifting of boxes and cleanings of the room, one survived. Under a heap of trash he found Blind Willie McTell's last session.



THE MEN WHO MAKE THE BLUES BY MAX JONES

BUKKA WHITE, a cousin of B. B. King, is a patriarch of the Delta blues, an early figure in the long, illustrious line which stretches from Charley Patton and Son House to Fred McDowell and Muddy Waters and includes dozens of exponents of the slide or bottleneck school of guitar playing.

Many of these pioneers are dead — Charley Patton, Robert Johnson, Tommy Johnson among them — but Bukka, 60 years old or so, is still going strong, singing and pounding out fierce music on his steel guitar and making up his sky songs ("I just reach up and pull them out of the sky") as occasion demands.

He came to this country during the American Folk Blues Festival tour of '67, when listeners were impressed by the force and purity (though that's an odd word to describe the roughness of his Mississippi style, and there is every chance he may visit us again).

Bukka, which is apparently a local Southern pronunciation of his given name, Booker, was born Booker T. Washington White in Houston, Mississippi on November 12, 1909 (sometimes he says 1906). His father, who moved there from Texas, played guitar and violin and was able to show his children — Booker was one of five — the rudiments of

guitar picking.

His uncle, with whom he went to live in Granada in 1919, had a piano for use, but Bukka concentrated on the guitar and, in his own words, "a fortnight after getting my first instrument I was playing in public; the blues, just like today." However he may have sounded then, his first records — made in 1930 and including a train blues, "Panama Limited" — show that his delivery and manner of playing have remained largely unchanged.

My own introduction to White's special brand of music came with a copy of "Fixin' To Die," a marvellously imaginative song, recorded in Chicago with washboard accompaniment for ARC in 1940. In the interim, Bukka had made few sides; a couple for Vocalion in '37 before he was arrested and imprisoned (for shooting a man) in Mississippi's notorious state pen at Parchman, and two more on the prison farm for Alan Lomax and the Library of Congress folksong archives in May of '39.

The term in Parchman, where he was a camp musician, furnished Bukka with, among other things, material for a raft of vivid songs. His 12 titles, cut on May 7 and 8, 1940, contained items of great value. "Strange Place Blues" is one which reveals his preoccupation with death

and the burying ground. "Fixin' To Die," in which he seems to envisage his own death, is another; and to my mind it is his nonpareil.

The hard, slightly hesitant utterance, the words themselves ("Mother, take my children back, before they let me down") and their reiteration, build up an eerie atmosphere which seems at odds with the thrusting, happy sounding accompaniment, though the net result is strikingly effective. It can be heard on a collection, "The Country Blues" on RBF Records, and "Strange Place" (once issued here on Phillips' "Blues Fell This Morning") is included on the second volume of "The Country Blues." A few Bukka items are contained in Origin & Blues Classics collections.

After travelling and working through Illinois, Ohio and Missouri, and spending several months in Chicago, White returned to Memphis. It has been his headquarters ever since — though he revisited Chicago in the Fifties — and it was there he was located by two blues collectors in '63 and recorded again.

His Delta music, still undiluted, is caught on two volumes of "Sky Songs" (piano on two tracks) (Arhoolie), and two tracks of "The 1968 Memphis Country Blues Festival." And Realm have an early set in the works.

## Detour ahead for the blues boom?

BLUES music is starting to get boring. That seems to be the opinion of a lot of fans who have been supporting both Britain's electric blues outfits and American star visitors.

A crack is starting to appear in the massive wall of blues appreciation in this country and according to many people at the heart of blues music here, the crack looks like widening.

Richard Vernon, for example, who is in charge of Blue Horizon, the label which has done so much to put blues on the map in Britain, told MM: "There is certainly a falling-off of interest in the sort of blues music that has been played over the last year or so.



PETER GREEN no great change



JOHN DUMMER hangover from trad

### NOTICED

"We've noticed this. Frankly, the fans have had a belly-full of 12 bar blues and are looking for something different.

"They want something simpler, strangely. They want a basic solid rhythm, not necessarily in the 12 bar idiom. The nearest I can get to an illustration is to cite Credence Clearwater Revival."

It looks on the surface like a case of too much of a good thing. Various professional bands have told the MM over the past few weeks that they were gradually moving away from the basic blues formula into more experimental progressive music.

Part of this change is natural, brought about by a heightening of technique and the desire to move forward musically, but the main stimulus has come from audiences themselves.

### EXAMPLE

Dr K's Blues Band, for example, said they were moving slowly but definitely towards more progressive music, while Sam Sampson of Sam Apple Pie said that the professional bands these days had to play more than just 12-bar blues to hold their audience. "There are plenty of semi-pro bands doing that," he said.

The situation is following a sinister parallel with the trad boom of the late Fifties. There, after an upsurge in the music, it was promoted ruthlessly to death.

The more astute bandleaders realised that they had to change or fold up their tents. They did and survived. The others either disbanded or became semi-pro again.

The same situation looks like applying in the world of electric blues.

### AROUND

Peter Green leads Fleetwood Mac, one of the best and best-known blues bands in the country. He told MM: "We play around the country with lots of up and coming bands. We haven't noticed a great change although other types of things than strict blues are creeping in. It's good. I don't like to see bands standing still. We still play a lot of blues but we play other things as well.

"There are two types of groups — those that play the Hendrix/Clapton supergroup type of music and the Mayall-type blues bands playing Elmore James things and that bag." But there are bands refusing to change their music at all. John Dummer's Blues

Band, for example, Dummer told MM: "We are still playing pure blues. Our music has the 12-bar tag, but it's a misnomer really, a hangover from the old Trad jazz days.

"A lot of blues isn't 12 bars at all. We play the way we do because that's the way we've always felt the music. "We don't find it restricting in the least. Our early influences were country blues and we've stayed fairly close to that. We have no intention of becoming a 'progressive' group." Is Dummer right? Or will he, and the rest of the professional bands have to change or pack up? — ALAN WALSH.

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**WATCHING WITH MOTHERS** CHRIS WELCH SURVIVES A WEEK WITH FRANK ZAPPA



# The truth is, they're not as ugly as their pictures



Zappa at the LSE . . . 'an embarrassment spectacular'

**FRANK Zappa and the Mothers of Invention took the aware youth of Britain by storm last week and — perhaps — made them just a bit more aware.**

Within a few days of their arrival they upset a dozen preconceived ideas about their views and music.

Zappa took on students at the London School of Economics and found himself being lectured on student unrest.

The Mothers took off on the road and found a great ovation awaited their efforts to play serious music.

I went on the road with them and found my preconceived ideas swept away and replaced by great respect for their dedication and pride in their work.

Frank Zappa and the Mothers of Invention image is a perfect example of the results of cross-wired communication and mass misunderstanding.

A shock is needed to shake complacency. The Mothers have been trying to give us a shock for some time, jumping up and down, pulling faces.

The hippies were the first to embrace their funny faces and horrid music. The Mothers were attractively bizarre and HAD to be anti-establishment.

"Freak Out" their first album thus became an essential part of hip record collections.

From here on issues became confused. One remembers deejay David Jacobs playing one of the Mothers' more obviously amusing singles on Juke Box Jury and explaining to a baffled audience and jury that it was "deadly serious."

The Mothers looked revolting, and seemed to revel in upsetting everybody. Zappa was grudgingly hailed as a clever producer, releasing stranger and yet stranger albums, leaving behind satire and moving into electronic music.

Through stray remarks on TV and in interviews, Zappa appeared as an extremely sardonic anti-hero.

The truth is that Zappa is a composer of serious music who works in a rock and roll framework, and cherishes a sense of humour.

The Mothers are schooled and sensitive musicians who play Zappa's music with devotion, care and enthusiasm. They are not as ugly as their photographs.

The absurdity and humour in the situation of appearing as "freaks" to touch the nerves of the dullards of society has probably worn a little thin for them, especially if it becomes a block to acceptance for their music on a wider scale.

Talking to Frank in hotels, on the coach, and in an MI snack bar, and being in close proximity to the Mothers, convinced me of their total concern for music.

I asked Frank about the LSE lecture, and whether he had gone there with the intention of upsetting them.

"No — not at all. I was asked to talk to the students, so I went along. I don't like to talk, but I will answer questions, even their asshole questions. No, I didn't misjudge them—I had a pretty accurate idea of the mood of the students."

"It's difficult to sit in front of people who don't like a thing you say. It makes you a little bit nervous. It's disturbing to see people in colleges so impressed by such a lot of dogma."

"If you think I was too

## DATELINE: Bristol, Tuesday

patronising in my answers to questions I would say the questions were idiotic.

"I think it's horrible that people can talk about a revolution in carnival terms. They want to be heroes and go out and WIN. Infiltration—that sounds like work. That's the hard revolution."

"I told them I thought street violence is now just last year's flower power. They wanted to know about Berkeley so they can imitate it. But the students made me feel as if I was some old creep talking."

"I just think a violent revolution doesn't change a thing. Don't forget the Establishment are extremely well armed."

The coach trip to Birmingham with the Mothers proved a normal, enjoyable outing, with Frank serenading us on acoustic guitar.

The most remarkable events were being confronted in the Blue Boar restaurant with a waitress who wanted to know if the Mothers were "a group or just Americans," and seeing Maynard Ferguson and Julie Felix materialising in our midst.

Birmingham Town Hall is old but strangely intimate in a Victorian way. The audience can sit in galleries at the side and behind the stage. The acoustics aren't bad at all.

Before eager, attentive Midlands youth, washed in soft water, fed on black pudding, and succoured by Mothers Club, the hip lifeline which sponsored the concert, the Mothers of Invention played a programme of chamber music and rock and roll which drew a tumultuous ovation.

Zappa strolled on stage, cigarette in hand to announce a delay while the band tuned up. The delay drew some sporadic handclapping. "Be quiet," said Zappa, rather as a missionary would still some troublesome natives.

Was this delay some further example of flashy Americanism? And how about the false starts to numbers and all that conducting? And did you hear about his lecture at the LSE?

But doubts and myths dispersed like frost under salt as the Mothers grappled with their scores and their instruments locked in sound.

And what a sound! The horn section was amplified, but not enough to beat the volume of the electric instruments and drums, for the Mothers have all the inner balances and awareness of dynamics displayed by the best jazz or symphony orchestra.

The line up of the group

includes Ian Underwood, a Berkeley student who plays Mozart piano, as well as sax, clarinet, flute and organ; Bunk Gardner, their grey haired, flute, soprano, alto, tenor, bassoon and piano player; Euclid James "Motorhead" Sherwood plays baritone, tenor, harmonica, and tambourine; Roy Estrada is on bass guitar and "high pitched harmonies"; Don Preston is the electronics expert and organist, and Buzz Gardner is on trumpet.

The percussion department is exceptionally strong. The use of two drummers is no gimmick. Jimmy Carl Black is a superb heavy drummer who provides an unerring pulse in contrast to the more descriptive style of Arthur Tripp, who also plays xylophone, vibraphone, marimba and tympani.

"Igor's Boogie," their complex opener, featured a tenor, trumpet, and two clarinet line-up which Frank later wrote out for me at our hotel.

"Hot Rats" which followed was a fine example of modern American orchestral music, which proved how advanced is Frank's writing and how skilled are the Mothers at interpreting his scores.

On the lengthy "Shortly," Frank played excellent guitar and after this hugely applauded marathon, which made great demands on the concentration powers of both audience and players, the light relief of a straight rock and roll set broke up the audience.

Jimmy Carl Black laid down THE most solid off-beat while the horn players dutifully swung their instruments in a beautiful parody of 1950 style rock. Biggest surprise was the appealing quality of Frank's teenage voice, well up to the standards set by such groups as Reuben & The Jets, on tunes like "Bacon Fat" and "My Guitar Wants to Kill You Mother."

The chamber music was Zappa's writing for unaccompanied trumpet, clarinet and bassoon and this proved as successful with the audience as anything else they cared to play.

The unfortunate image of the Mothers as an all-swearing, hippy freak show had been blasted. The sheer brilliance of their performance convinced that the Mothers must be one of the world's greatest groups.

Shouted one fan at the end of the evening, "F—the super groups this is it!" Said Zappa: "You wanna hear us on a good night!"

"ZAPPA won on points." "Zappa was a flop." "Zappa was RIGHT!" Not a cross-section of public opinion painstakingly assessed by selected interviews; just a cross section of personal reactions to the Mother Superior's "lecture" to students at the London School of Economics.

When the Lords of the spray-can came into collision with the Mother Of Invention in their slogan-daubed lecture hall on Tuesday of last week, there was an explosion of non-communication, an embarrassment spectacular, more aimless than the most inane TV panel show.

The blame can be shared fairly equally. It is tempting to assume Zappa's intentions when he came on to talk

## AN EXPLOSION OF NON-COMMUNICATION

about "student unrest." Perhaps he saw them as young monkeys he could easily annihilate. Perhaps they saw him as a Che Guevara of pop. The monkeys nearly annihilated Zappa. Che Guevara crashed to the ground in a cloud of dust.

They appointed him as a prophet. When he failed to make the grade with the right answers to a barrage of questions that began to sound like a McCarthy witchhunt, he was rejected and attacked.

LSE is a "hot" university. The walls of the lecture hall have slogans sprayed across them — "Act Now" and "Strike." The people there are impatient. A lot walked out before Zappa finished, perhaps to eat sandwiches, perhaps to fill sandbags.

The students were in deadly earnest, unconcerned with absurdities or liberalism. They embraced Zappa, lured by his LPs, stray quotes in magazines and filmed interviews, found him wanting and

sprayed him with abuse. Zappa came armed with a cool manner, some Groucho Marx-type quips, both to be burned by shining idealism.

The lecture began with Frank asking: "Any questions?" Friendly laughter — a settling down for the revelations and super-chat to come.

"How seriously do you take yourself and your music?" A question to set the ball rolling.

"Not enough to be dangerous." Ho-hos, then silence. Further questions, fail to spark much response.

Then the heavies got to work. One strident voice likened him to Bob Hope which earned a hearty round of applause.

They stamped on his "facetiousness" and clamoured for some positive statements on his beliefs. Sadly his delivery of the concept of infiltration of media, government, church, army, etc. instead of direct confrontation, sounded weak and feeble. It merely induced groans and jeers.

"What are you doing?" demanded one youth, hotly. "I'm sitting here being abused." But there was to be no more laughter for Zappa wisecracks, and he lapsed into a kind of dazed silence.

"Are you upset Frank?" asked one kindly student summoning reserves of pity from his vastness.

"No, I'm not upset." The students were upset, however, at statements like: "Everybody is part of an establishment. What makes you think you are not part of an establishment here? I'm in favour of being comfortable. People have different ideas on how to be comfortable. I just aim for that goal the same as anybody else."

"What happened at Berkeley last week?" "Oh, you want a hot poop

— an inside on the demo? I'm not hot on demonstrations." "Yeah, demos aren't comfortable," called out one chap.

"People are really thrilled about rioting in the street. It's this year's flower power." A cry of "ballocks" greeted this remark, and Frank was accused of being a narrow-minded, fantastically hostile, snappish bigot.

Zappa had failed to fill their need for a hero figure.

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JO JONES: 'Keep yourself fit to survive in this business'

JO JONES is one survivor of the the mid-Thirties Basie band who is decidedly alive and active.

At present he is on a five-month tour of the Continent with organist Milt Buckner, and doubtless enjoying the experience in his own exuberant, rather intense fashion.

He believes in keeping fit, and one of his methods is to get up in the morning and get out on the streets. I had evidence of this in Dunkirk

during the recent festival, when the drummer came striding across the Place Jean Bart while I was still at the morning coffee.

"Yes, I'm the early bird. I got up this morning, went for my walk and back to my hotel. Now I'm out again. I'm up between 7 and 8 o'clock all over the world, and I walk from where I live to where I'm going, or I just walk.

"Well, you have to keep

yourself fit to survive in this business. Freddy Green, he's another in good shape; he's an athlete really. Freddy, me, Buck Clayton . . . we're the same age and we've all kept ourselves in shape."

Since the early Fifties, Jones has been a leader, solo attraction and a freelancer. He likes band playing but enjoys the advantages of freelance work and home life.

family. I have a daughter who's 16 now."

Telling me of a big-band offer, which he turned down, he said: "I like the band but I'm not joining it. I might as well go back to Basie. In fact, I almost did go back, but it wouldn't have been right to stay just six months and quit."

"Basie knew it would be for six months only, then out to do my own little regular things. You know, concerts and clubs, TV dates and then maybe a spell with Teddy Wilson or Dorothy Donegan. It wouldn't have been fair.

"But we wound up playing somewhere together, me and Basie. Oh, and Freddy."

Listeners in France had commented on what seemed to be the instant rapport in the Jones-Buckner Duo, and I wondered whether they had worked much together. Jo said they hadn't.

"Last Christmas I played a week with Milt and Illinois Jacquet, and I did a few tours with them. But that isn't important. I just sit up there and keep time. . . ."

Jo flashed the well-known dangerous smile and continued: "You must remember I'm a peculiar kind of drummer. I'm a musician, play piano, trumpet, saxophone, and I was a dancing champion. I'm not concerned with one kind of music.

"I'm partial to certain things — remember I've been with a feller called Basie — but I like to work with musicians, period."

"When I went to Newport last July I used the Army personnel. One night there as a country banjo player, I said to him: 'You're my band,' and we played all night. Another time I played with just two guitars. I don't care. I'll say: 'Get me some musicians.' And then we play."

So how does Jo feel about the music business today?

"I say there's nothing wrong with the business that we can't cure ourselves. People taking one hour, fifteen minutes off in an intimate club . . . that's one thing wrong. Customers don't like it.

"That's the musicians' fault. They'll come wandering back after an interval and say to me: 'How you, Jo?' Well, I may be all right but the customer isn't. And pretty soon, boom . . . he'll be playing the juke box instead."

Jo Jones is a man who knows about jazz and knows about drummers. I asked who were the masters today in drums. After pondering a bit, he said Philly Joe Jones.

"To play all round, anything you'd want done, I don't know any other drummer can do what Philly can do. Of course Buddy Rich is a master, and he's my friend. He's had to learn to play with people instead of just for people.

"That's my motto, and I've told him this: play with anybody and enjoy their music."

MAX JONES

## GETTING BIGGER AND BIGGER



Ralph McTell 'Spiral Staircase' TRA 177

Transatlantic  
WHERE TRENDS BEGIN

## Europe gets organised

CONTRARY to John Lewis's well-known tune, there was a lot of sun in Venice last week and some jazz too. But above all a lot of talk about the music.

The jazz was played at the Second Venice Jazz Festival, with the fantastic Kenny Clarke-Francy Boland band as the highlight of the programme, with Tubby Hayes substituting successfully for Ronnie Scott, who had been prevented from making this Italian trip by other engagements.

The Clarke-Boland band closed the second day of the jazz programme with the French piano trio of George

Arvanitas and electrically amplified and octave-doubled alto of Lee Konitz.

All of them, according to the programme booklet, were supposed to play "cool and free jazz," but this was nothing compared to the first evening when Jon Hendricks and Maynard Ferguson's band were described as playing "jazz tradizionale."

Perhaps to witness these new conceptions, representatives from 14 European countries met in Venice to do most of the talking I mentioned.

The talk, however, led to results as, after more than two years of preparatory work, it brought about the foundation of the European Jazz Federation, introduced by a charter penned by that tireless pioneer of jazz causes, Charles Delaunay, which sums up the aims of this Federation as spreading the gospel of jazz, disregarding any stylistic, political or religious differences.

First President of the Federation is Switzerland's Lance Tschannen; General secretary is Johannes Fritz from Vienna; and London's Don Aldridge is treasurer. Vice-presidents come from France (Charles Delaunay), Germany (Wolfram Dohrig), Poland



TUBBY HAYES  
successful substitute

## The Boris Karloff of the tenor saxophone?



GEORGE KHAN

THERE ARE those who consider Nisar Ahmed Khan the most original jazzman on the British avant garde scene. Others find his tenor playing the most frightening thing since Boris Karloff.

Most things about him are certainly confusing. Even his name.

Sometimes he becomes plain George Khan and admits, "the name I happen to be called at any time doesn't seem to depend on anything in particular."

Then he will talk about starting off his musical career in Karachi before explaining that he was born in Stepney, London. Again, he is probably best known for his year with Mike Westbrook — he was on the "Release" album and also one track of "Marching Song" which is due for release soon — but now works in Pete Brown's Battered Ornaments, a group which combines just about everything from beat music to poetry via free jazz and also includes guitarist Chris Spedding, who drew critical acclaim at the premiere of Westbrook's "Metropolis."

George's musical beginnings were even shrouded in confusion. While in Pakistan he asked an uncle in England to send him a trumpet — and an alto turned up.

"I used to play it along with the Indian radio programmes," he recalls. "They had one jazz programme on which they played everything from Humph to Kenton. I got very confused and it explains why I've never been rooted in any particular thing."

"I liked Parker though I didn't really know what he was doing. I just sat in the garden and played along with the tunes on the radio which probably accounts for my lack of musical discipline today."

"If anything, I am weak harmonically. It was curious the way I understood, very early on, the modal things that Coltrane did — it just seemed perfectly natural to me."

He stopped playing while at several art schools and then was encouraged to start again by Dick Heckstall-Smith and Pete Lemer. He feels that he is really more free in the Battered Ornaments than with any jazz group.

"We have this approach where everybody goes off at once and then tries to connect the strands — it's almost a Dixieland approach in a way," he explained. "It's utterly different from the other jazz-cum-pop groups. They tend to revert to the Swing Era and build on riffs."

"I also work with a group called the People's Band

which is totally free. You could call it anarchistic, or even lunacy, but it is very exciting."

George remains a firm admirer of Westbrook.

"I really enjoyed playing his music and that was the time I did get a little more discipline," he says.

"I've always been able to read but I'm lazy about it and tend to think the feel is more important. But working with Westy helped my reading a lot."

"Actually, I don't know too many jazz musicians very well, but the ones I have met seem tired, bored and despondent. Westy is burning with religious fervour. He has that thing of being able to present a thing simply and make everybody totally involved in what they are doing."

"I feel there is too much analysis of jazz. It takes away the mystery and spiritual thing. I felt this particularly when I went to the States and saw Coltrane. When you listen to music you should let it take hold of you rather than intellectualising about it."

Of his influences, George says: "Archie Shepp and Sonny Rollins probably show most in my playing, yet in my mind I am influenced by Coltrane, but that doesn't seem to come out."

"While I was in the States I took lessons from Booker Ervin and Sam Rivers, but I didn't really know what I wanted to learn and they just encouraged me to do what I thought I had to do."

"To me, music is a good way of feeling you are alive and in touch with other people. You can't go too far to please an audience. You have to stand up and be confident in what you are doing. After all, it's your life and the audience are not going to live it for you."

"In the Battered Ornaments we really believe in aiming for simplicity, though it may sound complex. We don't like to be categorised and what we are playing, is just music."

"I feel we are very different from groups like Jon Hiseman's. Or Blood, Sweat and Tears who, I feel, are very overcomplicated and the jazz part of their playing is very dated. If I want to hear music of that era I will listen to Phil Woods or Quincy Jones."

"I feel that Blood, Sweat And Tears would make a good jingle band. It's just a very good commercial product and not really doing anything significant."

"For myself I prefer to remain unclassifiable as far as possible and just produce music with a strong emphasis on spontaneity. And with Pete we are not limited in the way that, say the Spontaneous music Ensemble, is limited."

"We break down into total freedom and this can only happen when no one person is in control — and I feel that John Stevens is very much in control with SME and therefore limits the music to his own personality."

"In the long run, if you have a leader, you are bound to get stuck with your leader's limitations."

"I prefer working in a group with no leader — just a great deal of mutual respect."

LUBOMIR DORUZKA

BOB DAWBARN

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NEW FORECAST

'Richie Havens of course'



**BOB DAWBARN** talks to the hot gospeller who's tops in the States

# Pure gospel rocks American chart

**GOSPEL music and jazz have been intertwined since Buddy Bolden first played the world's loudest trumpet in New Orleans**

And since Ray Charles first put secular words to Gospel themes, the sound of American Negro church music has been familiar to pop fans, even if the content may not have been.

Now pure Gospel music has notched up its first massive pop hit with the Edwin Hawkins Singers' "Oh Happy Day" which reached number one in the States and is currently climbing the MM Pop 30.

Nobody is more surprised than Mr Edwin Hawkins.

On the phone from his home in Oakland, California, he told the MM: "It has taken us all

by surprise. We just never had any idea that the single would make it in the pop charts, though we hoped it would do well in the Gospel field.

"It has been my dream to have a hit record, but I never thought it could happen so quickly. This was our very first record."

Hawkins is 25 and first formed his 40-voice choir, the Northern Californian State Youth Choir, in April 1967.

The name was changed to the Edwin Hawkins Singers for the purpose of recording their album, "Let Us Go Into The House Of The Lord," from which "Oh Happy Day" was taken.

"The ages of the choir range from 17 to 25," he told me.

"We have several fine soloists who are featured on the different songs."

Edwin, himself, plays piano for the choir and writes all the arrangements.

Along with one of the singers, Betty Watson, he organised

the group to represent their church, the Ephesian Church Of God In Christ, at a Youth Congress in Washington D.C.

They were placed second in the competition but decided to remain together to present concerts in the San Francisco area and, last year, took part in a memorial TV programme for Dr Martin Luther King.

Their album was played on local radio stations devoted to religious music before, as Hawkins says, "a hippie who liked it" brought it to the attention of local pop stations.

"I didn't pick the single, the record company did that," admits Hawkins. "We are already working on the next one."

The enormous success of the album is already having its affect on the choir and its individual members.

Dorothy Morrison, who sings the lead on "Oh Happy Day," has already left to become a solo artist managed by her husband.

"We are starting a three weeks tour of the East Coast with a big concert at Madison Square Gardens in New York on June 22," Hawkins told me.

"A trip to Europe? That is my dream and I am hoping it will come true."

He agrees that touring with such a large choir is likely to produce problems.

"Taking all these people everywhere is bound to be difficult," he admitted.

"We are going to take the full choir on this trip, but we will cut it down when we get back and use a smaller unit for later tours."

Hawkins' own musical tastes are wide and he names his favourite singers as Barbra Streisand, Tony Bennett and Sammy Davis — not a Gospeller among them

Instrumentally he "likes some of the Bossa rhythms," Sergio Mendes and pianist Peter Nero. A catholic taste, if a non-conformist will forgive the expression.



EDWIN HAWKINS: 'I didn't pick the single'

## Procol Harum-group that Britain forgot



**PROCOL Harum could well be called the group that Britain forgot.**

Two years ago they had world-wide smash hit with "A Whiter Shade Of Pale" and at the beginning of 1968, gained a second gold disc with "Homburg."

But personnel changes hit the group and guitarist Robin Trower and drummer Barrie Wilson were brought in to replace the departing Ray Royer and Bobby Harrison, who left to form their own group, Freedom.

Management problems followed, and it seemed that the Procol Harum entered a wilderness after these unsettling events. But now they have left it after getting things sorted out during long spells in America.

One result was their excellent "Shine On Brightly" album released here in February this year, and now just released is "A Salty Dog," the title track from their latest album to be issued here soon.

Like "Shine On Brightly," the new album is a superb piece of mature pop music. Keith Reed has written imaginative, forceful lyrics which Gary Brooker, Matthew Fisher and Robin Trower have set to melodic lines and great arrangements, as on "A Salty Dog," "Boredom," "All This And More" and "Wreck Of The Hesperus."

Their personal appearances recently, at a free concert before 15,000 people, and at the Midnight Court, at the Strand Lyceum, have confirmed this.

It was just before the group went on stage at the Lyceum that Gary Brooker spoke to Melody Maker. How did he feel about the apparent ignoring of the group by the British music scene?

Not surprisingly he said: "I feel resentful about it. I feel sorry. I guess we weren't acceptable to what was hip or popular at the time.

"The shame isn't on us. We produced what we thought were good albums but people didn't seem to dig them. They heard the first and second single, but they weren't concerned."

The group have found musical and financial success during their stay in America. "Not through choice, though," points out Gary. "After our initial successes, people would listen to us in America, but not here. We'd much rather work here. It's no fun living in a strange house."

Whether Procol Harum stay with us in Britain for any length of time will depend on how well the album and single are received.

"I've always looked on singles in Britain as important," states Gary. "I read that the Moody Blues were top of the chart with their LP and I've read that albums are the thing."

"We've turned out two LPs that we think are both good pieces. This was proved by other people buying them in other countries but here they haven't been picked up."

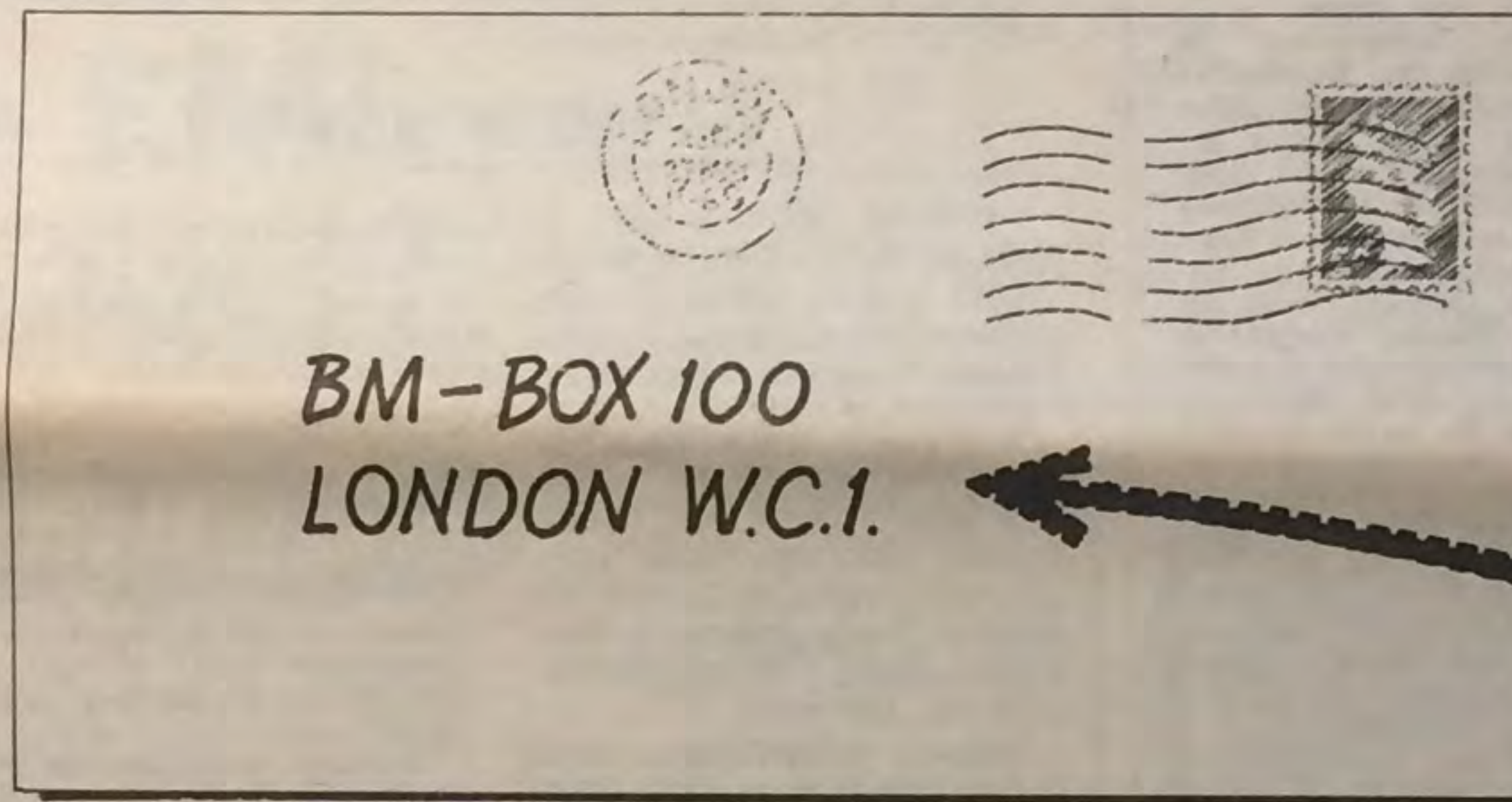
"The difference between singles and albums depends on the music you're dealing with. Somebody's better off buying an album with a single on it, but in some cases it's better just to get the single because that's all that would be good on the album."

Of the "Salty Dog" LP, Gary thinks it is not a progression so much as broadening of what the group has put down before.

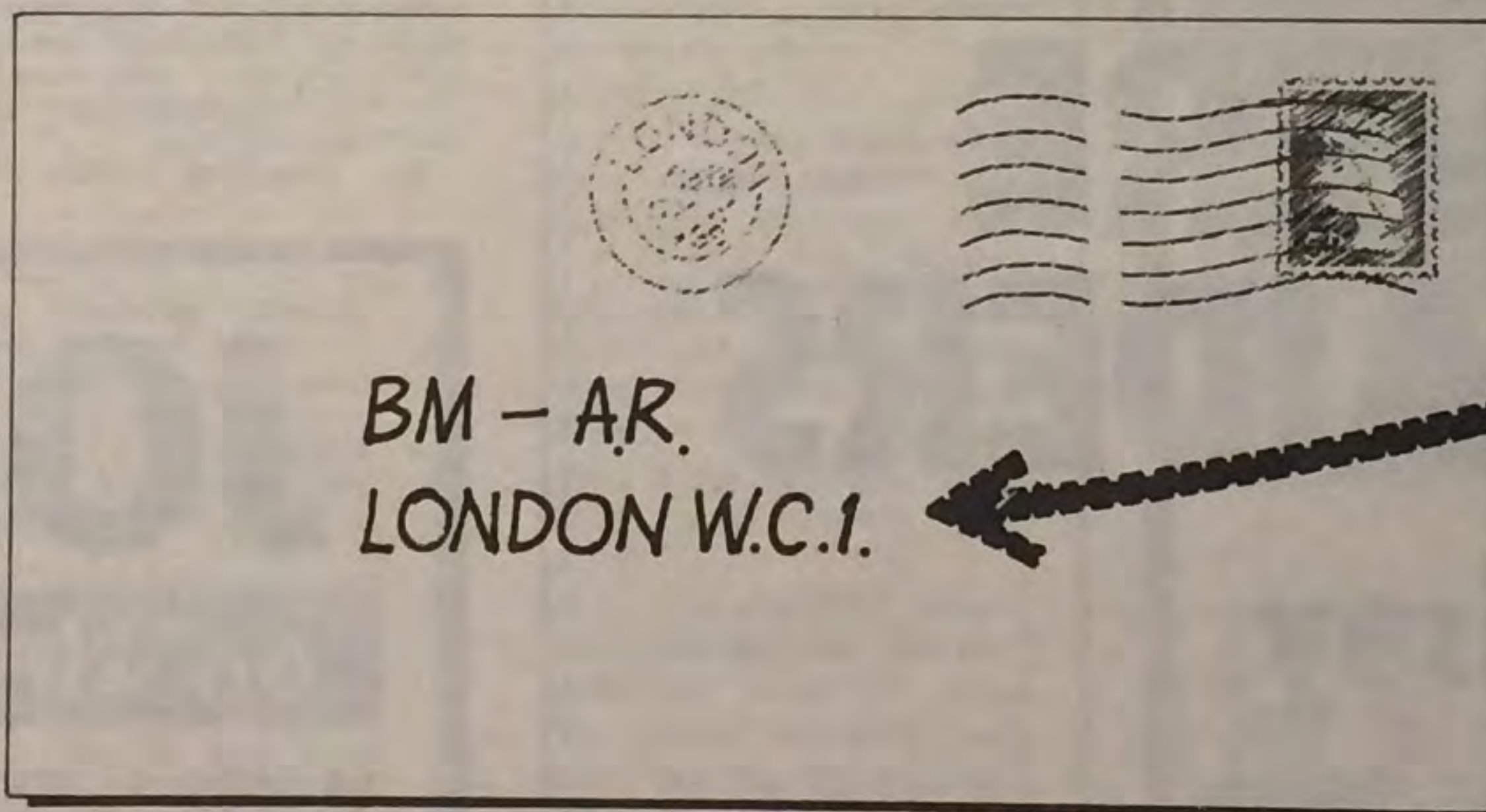
"The music stays the same, it's just going out in branches. We've never been a group that has written topical things about riots and wars."

"Everything influences us. We are away from home, so possibly things that we write become more English."

"We have enough success to keep us happy. The purpose of it is to sustain what we're doing, to pay our way if we did have to stop. That's why we're happy about it." — TONY WILSON.



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# What friendship means to Simon and Garfunkel

THE influence of today's rock musicians is a very real one, and Paul Simon is a songwriter who reflects the times and society we live in.

He uses the music of Simon and Garfunkel to communicate his feelings to the world.

"There is nothing to say that a musician is not as honest or ethical as a politician — maybe he's more so," said Paul on the phone from New York this week.

"Anyone who has influence should use it. People like Lennon and Dylan, who are smart enough to know what they are talking about, should be heard. They are the natural leaders of a generation."

## RADICAL

What about other influences exerted on young people by other musicians? How does Paul view the actions of the Doors, Jim Morrison, who faces indecency charges in the States?

"People are exposed to rape, murder and genocide as

well, I'm no radical, but it's nothing in view of all that. I just pass it off."

Paul and Artie are planning to visit Britain again this year for concert performances, which ends rumours that the duo are to undertake solo careers.

"We haven't performed since October and we had no plans to go back to performing, but then we started to get nostalgic about it. We thought 'Let's go back to England and see a few people.' We've booked about eight concerts in the States and we're trying to book concerts in England too."

"The rumours about us splitting probably started because of Artie doing the movie. Originally, we were both in the movie, but they had to cut it down. It was running to nine hours, so my part was written out."

"We're not bound by contracts — we're friends, that's why we are together. We would have to stop our friendship if we were to split, and there's no possibility of that."

"We might go out and experiment in different

things, but we'll always come back together on some venture."

Simon and Garfunkel's "The Boxer" is currently high in the MM Pop 30, but the duo are not looking for a follow-up single at the moment.

"I'm not looking for a single — I want to complete an album which will be out in a month or two after Artie comes back from Rome where he's in Catch 22."

"I'm going down to California to do a couple of backing tracks, and I'd like to go down to Memphis after that. I'm very friendly with the people at Stax-Volt, especially Booker T."

"Time Is Tight" is slipping down the chart here, but their new record is "Mrs Robinson." It's very good and not at all like our version. It's very hard rock."

## CRITICAL

"I've written about 40 songs since we started. I can't write a lot. I'd like to write a lot more but I'm over-critical. I should be less critical, but I find it hard. My pace has picked up lately but I'm not nearly as prolific as many other writers."

"I'd like to be able to write 100 songs as long as the quality was there."

"What's happening in England with the Beatles? I heard the 'Ballad Of John And Yoko' once, but a lot of radio stations won't play it here because it mentions Christ. It will sell a million copies, anyway."

"I'll be coming over in June with Tommy Smothers. There's some business we'd like to attend to. He has some ideas he wants to talk about and I'll be coming over with him."

"Artie and I will be coming over in October or November to perform. We come to England because we like it. There's no money there, everybody knows that." — ROYSTON ELDRIDGE.

THIS month, EMI Records launch a brand new label devoted to "the best in avant-garde music of all kinds."

In charge of the label, Harvest, is a 23-year-old economics graduate of Manchester University who has been in the record business for less than two years, Malcolm Jones, who joined EMI from university in September, 1967, as a management trainee because he "wanted to work in pop music."

## LIASON MAN

Now he is boss of Harvest, with control of the material it puts out, responsibility for finding its artists and the overall task of recouping for EMI

the considerable amount of money it has already spent in launching what is the first "underground" record label to be marketed by a major record corporation.

How Harvest was born is really a compliment to Jones's drive and industry.

"EMI, as a major record company, had no policy against underground groups when I joined the company," he said.

"But the smaller independent companies tended to grab the sort of artists and groups I am now signing for Harvest."

EMI, in fact, had artists like Tyrannosaurus Rex, but they were just put into the company's existing pop music labels and not exploited as a special entity.

Malcolm joined EMI as a management trainee and had spent exactly a month training when a vacancy occurred.

Vicki Wickham, who was in charge of EMI's licensed product from independent producers like Mickie Most and Denny Cordell, left the firm. Malcolm got the job and started work as the liaison man for these producers and others.

## ATMOSPHERE

Part of his job was to select repertoire for release through EMI's Columbia and Parlophone labels.

He put forward the idea of a new label for special product from groups who were being called "underground" — who had a big following in colleges, universities, etc, but who had no record outlet.

But the atmosphere at EMI was not right for a new label. There was opposition, although the idea had been mooted before by another executive, Roy Featherstone. It was never pursued, however.

"The executives were rather reluctant at that time.

They saw good things and bad things in starting a new label."

Malcolm continued to work in charge of licensed product and started to rearrange the allocation of material to label.

He started to put the more adventurous and experimental music on Parlophone and the more obviously pop material (like Cliff Richard, Lulu, etc.) went on Columbia.

By December 1968, the

# Question: what doing in a scene



TONY WILSON joins the

# Question: what doing starting a

## ALAN WALSH investigates the new Harvest label

climate at EMI had changed and Malcolm, who had meanwhile found a lot more acts who could be signed to a new avant-garde label, got the green light from the EMI Board.

"I had a number of acts on offer and I wanted to sign them," said Malcolm, "but they would come to me only if I had a proper label to put them on."

He got the label and signed the acts, some of whom are

featured on the list of the label's first releases — names like the Edgar Broughton Band, Deep Purple, Pete Brown's Battered Ornaments, Michael Chapman and Shirley and Dolly Collins, as well as more established groups like Pink Floyd, who were already with the EMI company as contract artists.

But the go-ahead for the label was only the start. Malcolm had to find and choose material, record the



PAUL SIMON: 'anyone who has influence should use it'

HERE AT LAST—TO TOUR WITH THE BEACH BOYS

# PAUL REVERE AND THE RAIDERS

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# JON HISEM

on the latest sounds in BLIND

**WOODY HERMAN.**  
"Keep On Keepin' On." From "Light My Fire" (Cadet CRLS4544)  
Sal Nistico (tr), Edward Soph (drs).

I don't know who it is, but it's too much! Very unpretentious and straight down the line. It has that abandon that's difficult to get unless you've been on the road, the kind of thing that only pop bands can get across in Britain. That's always been our hang-up with big bands here — you never get to play together long enough. I'm not a particular fan of the Herman band, but I enjoyed that very much. It's very infectious. The drummer was a bit too tight for me, but it was very good.

**WHO: "I'm Free." From "Tommy" (Track ST33).**

I like the Who very much and I think Keith Moon is a complete gas, but I didn't think that whoever was singing here had the mystical quality needed to get this kind of song across. I've heard nothing but good about the opera but listening to a track out of context is



indeed. I know what they're trying to do and I also understand the mechanics of what they're trying to do.

For example, I don't know of any drummer who can bring off what they were trying here — to imply a rhythm and still be "free." Not even Elvin Jones can do it, and the only way I think it can be done is to multi-track — lay down something basic and then record the horns over it.

Who was it? I like Shepp and I dug the band he brought over here. I really enjoyed that.

**DON ELLIS ORCHESTRA: "Pussy Wiggle Stomp." From "Autumn" (CBS 63503).**

Don Ellis! This shows once again what I meant about going on the road and playing five nights a week. I got so frustrated being in a scene which I knew could be so good but where we never got to play! I had to get out of it, and that's why we're into what we're doing now.

There's been some tape-editing there — the drummer suddenly changes to brushes and you can't do it just like that!

In common with the

a bit difficult. This particular one just isn't for me at all.

About Keith Moon, though — he's had lots of acclaim from the punters but nobody seems prepared to take him seriously musically. They should.

**ARCHIE SHEPP: "Damn If I Know" (From "The Way Ahead" Impulse SIPL516).**

I enjoyed that very much



# What's the underground scene like this?



the Midnight Courtiers at the Strand Lyceum

## It's a company like EMI an underground label?

artists, arrange for LP covers and printing, fix promotion, such as free concerts at the Round House in conjunction with Blackhill Enterprises, who manage or are agents for some of Harvest's first signees. They also had to decide on a name. And that was not as easy as it might sound. "We wanted a name which could be used internationally because the label was to be a worldwide project. There were a number of names in the running but for one reason or another they were dropped. "Some could not be used in America because other companies had them regis-

tered. Others were dropped for other reasons. In the end, we settled for Harvest." It was, said Jones, nice and summery and friendly. But he was hoping that the product would sell on its quality and not on the name of the label in a few months' time. "I want our image to be one of quality music," he said. The Harvest project — Malcolm hopes in the near future to branch into different types of experimental music; for example, he would like to re-release some early Indo-Jazz Fusions recordings — now has the full backing of the EMI Board who have spent "a heck of a lot" on setting up the label.

How much exactly Malcolm couldn't say. "We just spent money as we needed it. There was no budget or anything like that." He is acutely aware that the undertaking is awesome and fraught with financial dangers, but feels confident in the talent they have and hopes to unearth. "To be honest, I was surprised, but happy, that I was allowed to do it. I was worried at first that we were doing it too late, but now I think we are starting at exactly the right time." The project, feels Malcolm, deserves success. "EMI have been so good about it — it really should be big."

**WHEN** London's Middle Earth club finally shut its doors, it seemed that the all-night grooving scene for the hippies, progressives and freaks had come to a halt.

But now everyone can freak out in more than a modicum of comfort at the Midnight Court in the Lyceum in London's Strand.

### PLUSH

At first glance, the grandiose setting of the Lyceum might seem an unusual place for such a music scene — plush furnishings, gilt decoration and revolving stage.

But these are no more unusual than other venues in which the underground scene in London has been nurtured.

UFO began after hours in an Irish dancing club in Tottenham Court Road, with everybody doing his or her thing among the hardboard shamrocks and Guinness adverts.

Middle Earth, sparked off by the Electric Garden, grew up in a warehouse basement in Covent Garden, among the cabbages and peas, then shifted to the more spacious if still somewhat austere surroundings of the Roundhouse, a converted railway turntable housing in Chalk Farm — way out, man, too bloody way out. You could never get a cab at four o'clock in the morning!

### BEARDS

But now the Lyceum. Warm, comfortable, carpets to sleep on, accommodating staff, food, drinks, fags, good music — generally a good scene for everybody.

The Midnight Court begins late on Friday night after the beauty queens and ballroom dancers have moved out. Ray McVay and his band leave the stand and groups like the Nice, Steppenwolf, Procol Harum, Soft Machine, Yes, King Crimson, Hard Meat and Forest take over.

Out go the sequined gowns, the soup-and-fish, the well polished faces. In come the velvet trousers, long hair, beards and anything else you feel nice in.

The idea of Midnight Court being held at the Lyceum came, surprisingly, from the Lyceum's assistant manager, Peter Smith, who manages to stay remarkably fresh and energetic in the wee small hours of the morning despite having been on the job since nine am.

### AWARE

He approached the Marquee-Martin Agency, and between them the Midnight Court came into being. Mike Dolan and Audrey Barber of Marquee-Martin look after the musical side.

Peter Smith is very aware of what is going on in the music field around him. He felt that the underground should have a home, for the music to have an outlet and to develop. "We felt the music mattered," he states quite simply.

# 'It's hysterical to lump the music and drugs together all the time... there's no question of drugs here'



PETER SMITH it was his idea

"Mecca are doing it on a trial basis. They are in the entertainment business, after all, and are therefore interested in all entertainment.

### CARPETS

"There are so many arguments about whether the music belongs in a venue like this but if it wants to survive then it has to be promoted commercially." He stresses the comfort of the place and says of the Midnight Courtiers: "They must like seats, carpets, clean toilets, towels. Everybody likes carpets!" Accordingly the Courtiers are given every facility and comfort afforded to other Lyceum customers. One of the hang-ups experienced by the other underground scenes was drugs. Again Peter Smith is emphatic, and takes an atti-

tude that could well be noted in other quarters. "The two things don't necessarily go together," he says. "If you say progressive music belongs to intelligent people, then you can expect them to behave accordingly. It's like saying all intelligent people are drug-takers, which, of course, isn't true. "It's hysterical to lump the two, the music and the drugs, together all the time. And there's no question of drugs on these premises.

### STRICT

Marquee-Martin's Mike Dolan sees the Midnight Court as an attempt to put the underground overground. Neither does he see it staying strictly a musical scene. "Of course, we are interested in groups," he says, "but we'd like to get

people like Spike Milligan and Marty Feldman doing things.

### MATURE

"We'd like to use mime acts and electronic music as opposed to putting bands on all the time. But basically, we want people to know that when they come to the Midnight Court, whatever they pay they get a good deal." At last, the underground seems to be coming to terms with reality and realising that "commercial" isn't such a dirty word after all. It is taking on a more mature outlook. Peter Smith put it his way: "The difference between us and the underground in the past is that UFO was the the Unidentified Flying Object. "We're IFO — the Identified Flying Object."

# MAN AND DATE

Buddy Rich band, this band lacks solo strength. All the great bands — Ellington, Basie — haven't just been berserk bands. They've had great soloists too. Nowadays all the good soloists seem to be in the small groups and it's a bit of a drag. Yes, I really liked that. I'm with the different time thing he's been using. It doesn't matter whether it's in 4/4 or 7/4 — the main thing is that there's a beat going.

**ELVIS PRESLEY:** "In The Ghetto" (RCA). Is this Elvis? Great. Takes me back to my schooldays. I once got into a terrible argument in the dinner queue at school over Elvis. I can't remember whether I was defending or attacking; him—some bloke had taken an opposite view to mine anyway. There was this scuffle and it all ended when this other fellow's elbow ended up in the pig bin. Elvis is nostalgia for me. I used to have a paper round when I was 12, and someone in the prefabs used to have the Melody Maker and when it was a good issue I'd spend half an hour standing outside reading it before putting it in the letterbox!

**THE BEATLES:** "The Ballad Of John And Yoko" (Apple).

I know this is going to sound very funny, but it sounds like somebody doing an impersonation of early Elvis. What gave him away was the pronunciation of the word "only." There's a Peter Sellers record where he took off Elvis, and he pronounced "only" in exactly the same way. It's got exactly the same echo as those early Elvis records as well.

Who is it? The Beatles? Well... **MILES DAVIS QUINTET:** "Frelon Brun." From "Filles De Kilimanjaro" (CBS 63551).

That's Anthony Williams on drums, goofing on eight — excessively. But that cymbal sound is superb. Where could he dig up that piece of rubbish — he must have found it on a junk heap!

It was Miles's sound that gave it away for me. I thought it was a very bad rock and roll drummer, but as soon as Miles came in it all slotted into context. Which must mean something.

I don't like Tony Williams. He's a wonderful drummer but the feel that he gets gives me the horrors. But that was wonderful, I must get that LP. By the way, it sounds as if it was recorded on Miles's tape recorder!

**GUY WARREN:** "Africa Speaks India Answers." From "Afro-Jazz" (Columbia SX6340). Guy

**WARREN (talking drum), Amancio D'Silva (gtr).**

Is this guy a really good talking drummer? I don't really know what standards apply, but this sounds like what I can do with a talking drum.

Was that recorded at Lansdowne Studios? Yeah, I thought so for that's how they make my drums sound. I couldn't understand a word of it... but it may be a gas for all I know.

**PROCOL HARUM:** "Salty Dog" (Regal Zonophone).

Desert Island Discs! I'm sure you're doing this to me deliberately! Who is it? Procol Harum? Well, "Whiter Shade Of Pale" was superb, they are supposed to be wonderful on stage, but I don't think that that will be a monster hit for them.

**THREE DOG NIGHT:** "One" (Stateside).

The main thing is — if whoever it is can get up on stage and give a good performance, that's what matters. Not whether it's going to be a hit or not. That's all.

**BEE GEES:** "Tomorrow, Tomorrow" (Polydor).

Is that a group? Then what are they playing? Who is it? The Bee Gees? I'm not familiar with their work and nobody whose judgement I trust has said to me that I must listen to them.

I don't understand the purpose of this record. In fact I don't understand the purpose of all these singles.



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Harvest HAR5001

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Just Look What You've Done  
Tamla Motown TMG700

**TROY KEYES**  
Love Explosion  
Stateside SS2149

**SHIRLEY & THE SHIRELLES**  
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# FOLK

**SHIRLEY AND DOLLY COLLINS:** "Anthems In Eden" (Harvest SHVL754). The use of old English instruments such as sackbut, crumhorn, bass rackett, harpsichord, rebec and Dolly's pipe organ, make ideal settings for the pleasant pastoral quality of Shirley's singing. Songs include "Rambleaway," "Pleasant and Delightful," "Lowlands" and "Nellie The Milkmaid."

**THE COTTERS:** "Scottish Folk" (Page One FORS030). Rather predictable set from this Scottish duo who could have been more imaginative about their choice of songs. Among the tracks are "MacPherson's Farewell" and "Wild Flying Dove"

**MANITAS DE PLATA:** "Jnergal" (Philips Connoisseur SBL7843). Guitarist De Plata together with singers Jose Reyes and Manero Balardo, join forces in a juerga—a sort of Flamenco super-session—and create some exciting and superb music.

**JOHN FAHEY:** "Volume One — Blind Joe Death" and "Volume Two — Death Chants, Breakdowns and Military Waltzes" (Sonet SNTF 607/608). Suddenly it's John Fahey! Two more albums by this American guitarist with his own compositions and interpretations of numbers such as "St Louis Blues" and "John Henry." Interesting listening — but not all at once.

**JULIE FELIX:** "Going To The Zoo" (Fontana SFL13117). Mixed bag from Julie, recorded over the past three years. One of her better albums with "Early Morning Rain," "I Think It's Going To Rain Today" and "Going To The Zoo."

**JACKIE AND BRIDE:** "On Stage" (Major Minor MMLPP52). Second album from this Liverpool duo. Pleasant singing on a varied selection of songs including "Whiskey On A Sunday," "Liverpool Lullaby," "Shoals

## FOLK LP OF THE MONTH

### Corries at home

WHILE the fortunes of some folk artists have fluctuated, the Corries have steadily progressed building up their following, concentrating particularly on the North.

It was logical, therefore, to record this album on their home ground, at the Lyceum Theatre, Edinburgh.

Recording of live albums is not an easy matter, for the art lies in not just getting the artists' performance on tape, but capturing to some degree the atmosphere of the evening. Producer Terry Brown, in this case, has been successful. The choice of venue was obviously right and the empathy between the Corries and their audience is unmistakable.

The Corries — Roy Williamson and Ronnie Browne — have created a polished act, yet rather like the Spinners the superficial lightheartedness is underpinned with a professional awareness and degree of calculation that any good act needs in order not to fall apart.

This album is a well balanced selection of their material, and includes some amusing chatting moments from the Corries between numbers.

There are the rave-up numbers that allow for audience participation — again the comparison with the Spinners crops up for both groups create their atmosphere by making the audience part of the proceed-



**THE CORRIES:** "In Concert." Johnny Ladd; Wild Rover; Sally Free And Easy; Lord Of The Dance; Kid Songs; Liverpool Judies; Flower Of Scotland; Hills Of Ardorn; Granny's In The Cellar; Will Ye Go Lassie, Go. (Fontana STL 5484.)

ings — and the Corries do this with songs like "Wild Rover," "Liverpool Judies" and the selection of children's songs.

But the outstanding numbers are the more serious ones. The best include "Sally Free And Easy," a song which has become a folk repertoire standard, which the Corries have given a really dramatic touch with their own arrangement with gently sung lyrics against guitar and bodhran (an Irish drum); and "Lord Of The Dance" featuring Roy Williamson's Irish-flute playing, with a jig motif woven into the melody of Sydney Carter's excellent song.

"Flower Of Scotland" and "Hills Of Ardorn," both by Ronnie Williamson, are two melodic compositions with well-chosen lyrics. — TONY WILSON.

Of Herring" and "All For Nothing."

**JIM JOHNSTONE AND HIS BAND:** "Heather Medley"

(Music For Pleasure MFP). Lively cross section of Scottish country dance music Appeal for this lies North of the Border.

**WHIZZ JONES** (Liberty ULP 1209). Plenty of variety here from Whizz Jones on a set mostly written by Alan Tunbridge. A nostalgic trip with "Teapot Blues," "I Wanna See The Manager," "Guitar Shuffle" and "At The Junction."

**USTAD VILYAT KHAN:** "Master Of The Sitar" (Parlophone PMC7073). One of India's greatest exponents of the sitar improvises on the Raga Darbari Kanada, with tabla player Shankar Ghosh.

**ALASTAIR McDONALD:** "Battle Ballads" (Major Minor MMLP51). Debut album from Alastair McDonald with songs written and arranged by songwriter Jimmy McLean. The songs are all Scottish, tracing the fight for independence. McLean has arranged in a modern and tasteful manner and Alastair McDonald sings them well. Titles include "Johnny Cope," "The Wallace," "Culloden."

**DOLLY McMAHON:** "Dolly" (Claddagh CC3). (Available through dealers from EMI Records' import dept). A young singer in the traditional vein, whose singing is beautifully controlled, is an excellent interpreter of such songs as "Love Is Teasing," "Blackwater Side," "Lord Gregory" and "Eighteen Years Old."

**PHIL OCHS:** "Rehearsals For Retirement" (A & M AMLS934). Another batch of very good songs from one of the best of the American singer-songwriters, who survived the demolition of the American folk scene. Surprising the underground haven't yet discovered him.

**LEO ROWSOME:** "King Of The Pipers" (Claddagh Records CC1). (Available through dealers from EMI Records' import dept). One of Ireland's finest living pipers performs with consummate skill a cross section of music — jigs, reels, etc — proving this to be an aptly titled album. Highly recommended.

## BLUES LP OF THE MONTH

### Up to standard McDowell

WE have already had several excellent collections from McDowell, one of the most remarkable performers to have been turned up by the blues renaissance of the Fifties and Sixties, and this one is well up to standard.

In making this quite large number of albums — the Atlantics for Alan Lomax in '59, and the subsequent records for Arhoolie, Vanguard, Testament, Milestone and now Transatlantic — he has had to duplicate some songs.

Here, we find "Amazing Grace," "I Wish I Was In Heaven" and "Diving Duck Blues," all known from earlier McDowell LPs and from other versions; and we can hear fragments of themes or whole verses derived from traditional sources.

But McDowell, though he admits to being no songwriter, has enough individuality to make over these compositions into something personal and highly artistic. He works with pride in an old country tradition, and is a great credit to it.

His bottleneck style, though reminiscent of this Delta player or that, seems to be full of distinctive touches and he is justly re-



**MISSISSIPPI FRED McDOWELL:** "Mississippi Fred McDowell In London, Vol. 1." Some Sweet Day; Mojo Hand; Amazing Grace; My Second Mind; I Wish I Was In Heaven Sitting Down; My Babe; Take Your Picture; Darling, Diving Duck Blues; I Don't Need No Heater. (Transatlantic TRA194.)

garded as one of the finest and most rhythmically exciting players on the scene.

It is the strength of his open-chord country guitar playing, with its impelling beat and whining, glissing, vocalised tones as the bottlenecked third finger of his left hand slides over the strings, which makes his vintage blues so absorbing.

But the singing, too, is sensitive and skilfully enmeshed in the instrumental parts of his music.

Included in this set are such pleasures as the long,

rambling "Take Your Picture," filled with the old subdued, sorrowing feeling which carries over into the guitar's crying answers.

Then "Diving Duck," a familiar theme done here in a way which is quite dissimilar from the Testament performance, though they have basic guitar figures in common, as well as verses, and the subtly varied choruses of "Mojo Hand."

Finally, the religious songs — and McDowell is equally expressive on these, his guitar technique being not much altered for the spirituals. "A m a z i n g Grace" is one of his favourites, and if you know it from, among other versions, the Testament-Bounty album, rest assured that this is totally different.

Mississippi Fred (really Tennessee Fred, as he tells you on this record), delighted British listeners earlier this year with his impassioned music produced on a new red electric guitar.

The new "axe" gives a hard contemporary quality to his emphatically countrified idiom, and you can enjoy the first helping of McDowell in London on this Transatlantic release which was sponsored by the National Blues Federation. — MAX JONES.

**IAN ANDERSON'S COUNTRY BLUES BAND:** "Stereo Death Breakdown" (Liberty LBS83242E). Country blues-based stuff from Ian Anderson's group — Anderson (gtr, vcls), Chris Turner (harmonica) and Bob Rowe (bass) — plus some augmentation on certain tracks. Things work well and there is some lively playing on numbers such as "Hot Times," "Stereo Death Breakdown" and "Way On Your Tree."

**BUDDY GUY:** "Left My Blues In San Francisco" (Chess CRLS4546). Buddy Guy and band give intense, strong-rocking treatment to 11 numbers, most of them originals by Willie Dixon, Guy or Gene Barge, who produced this 1967 Chicago date. Pretty tough Guy.

**LIGHTNIN' HOPKINS — JOHN LEE HOOKER:** "There's Good Rockin' Tonight" (Storyville Special 616001). Very good Hopkins here — "Heard My Children Crying," "Leave Like Mary" and "Don't Treat That Man" among them — and the LP is completed by a trio of impressive Hooker performances. These have been out before.

**MAHALIA JACKSON:** "Sings The Best-Loved Hymns Of Dr Martin Luther King, Jr." (CBS S63369). Here, Mahalia has re-made a number of songs Luther King used to ask her to sing — among them, "Rock Of Ages," "Closer Walk With Me," and "How I Got Over." Some like "Whole World In His Hands" are from earlier sets electronically re-channelled for stereo.

**SHAKEY JAKE:** "Further On Up The Road" (Liberty LBL83217E). Solid Chicago blues material from harmoni-



**HOPKINS** very good here



**MAHALIA** Luther King songs

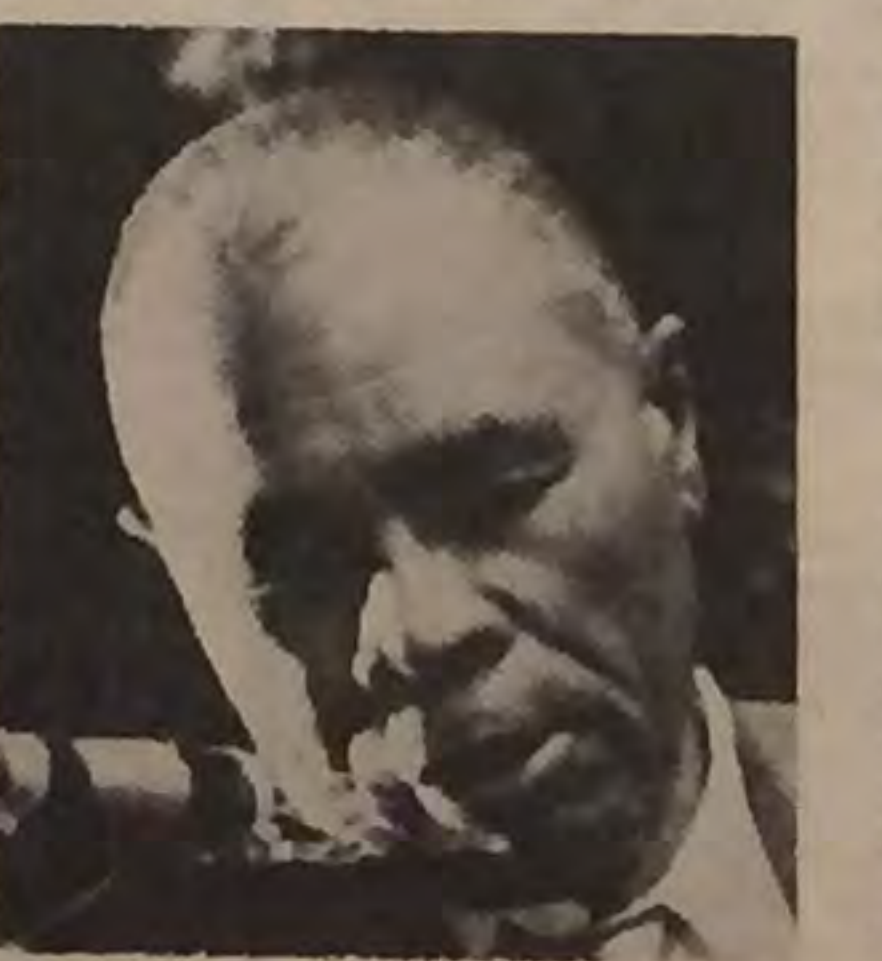
ca player and singer Shakey Jake, backed by the All-Stars who include guitarist Luther Allison, Sunnyland Slim (on some tracks) and Kenny Courtney taking over harp duties on some cuts. Comes through well on a set that includes "Respect Me Baby," "A Hard Road To Travel" and Muddy Waters' "Long Distance Call."

**KILLING FLOOR** (Spark SRLP102). Well played set from this British Blues-based band featuring mainly original material, including a good solo track "Lou's Blues" by pianist Lou Martin. A good debut album from a band who manage to avoid sounding too stereotyped.

**ALBERT KING:** "King Of The Blues Guitar" (Atlantic 588173). This is a choice collection of some of Albert's best work, recorded at Stax with Stax musicians. Only drawback is that such tracks as "Crosscut Saw," "Bad Sign" and "Laundromat Blues" have appeared already on a King Stax LP.

**LEAD BELLY:** "In The Evening When The Sun Goes Down" (Storyville 616003). The late great Huddie Ledbetter exhibits his versatility and folk-knowledge on this wide-ranging collection, made around 1944. Fine singing, 12-string guitar plus dancing, talking, piano and accordion playing make this an epic folk disc.

**HOGMAN MAXEY, GUITAR WELSH, OTIS WEBSTER, ETC:** "Louisiana Prison Blues" (Storyville Special 616002), a number of interesting and fairly old guitar and vocal styles are represented on this collection, recorded a while back by Harry Oster in the Angola pen. Besides those listed above, the LP features John Henry Jackson, Jesse Butcher



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# JAZZ

MM LP SUPPLEMENT

## JAZZ LP OF THE MONTH

This ranks as Miles' very best



**MILES DAVIS: "Filles De Kilimanjaro."** Frelon Brun (a), Tout De Suite (a), Petits Machines (b); Filles De Kilimanjaro (a); Mademoiselle Mabry (b). (CBS 63551.)

CONSTANT playing has confirmed my first reactions that this ranks with the very best that Miles had done on record—and that must make it a very superior album indeed.

This quintet—or rather these quintets as their are two rhythm section changes here—is no longer a case of Miles plus supporting cast. They really work as a group and each seems to feed ideas to the other.

Miles is superb throughout and the recording comes close to capturing his magnificent "live" open tone.

Wayne Shorter must at last be considered a giant in his own right. He has always been a highly individual player and one of the top rank jazz writers, but on this he has enormous authority and there is never a sense

of anti-climax when he takes over from Miles.

Both pianists use the electric piano from time to time. It's a pretty "dead" instrument and Corea sounds so much better on piano. But Hancock overcomes its disadvantages.

Tony Williams has never sounded better and has added subtlety to his undoubted abilities as a swinger and technician.

The two basses make an interesting contrast. Holland as yet lacks some of Carter's presence, but he is far more adventurous and is most certainly not overshadowed by his illustrious colleagues. — BOB DAWBARN.

## Best of the rest...



**THE HERDMEN:** "The Herdmen" (Mercury International SMWL 21038). Groups led by sidemen working with Woody Herman between July 1944 and January 1947. A lot of fine period music from such as Red Norvo (above), Bill Harris.

**CLARE FISCHER:** "Big Band: The Thesaurus" (Atlantic 588182). A stimulating album with an all star big band playing excellent Fischer arrangements and good solos from Fischer (pno), Conte Candoli (tpt).

**JOHNNY DODDS:** "The New Orleans Clarinetist" (RCA Victor RD 7983). The New Orleans clarinetist is well showcased in late Twenties tracks by his bands and washboard groups and, on three, by the Dixieland Jug Blowers.



**DON ELLIS ORCHESTRA:** "Autumn" (CBS 63503). The eccentric Ellis band's best album so far. A revamped "Indian Lady" and the powerful "K. C. Blues" stand out in an entertaining album.



**JOE HENDERSON:** "Tetragon" (Milestone MSP9017). This should mark tenorist Henderson's arrival in the big league. Strong, eloquent playing covering the repertoire from ballad to "free form."



**ARCHIE SHEPP:** "One For The Trane" (Polydor 583 732). "The Way Ahead" (Impulse SIPL 516). The Polydor set captures "live" the controversial band Shepp led through Europe two years ago, and the more recent Impulse features a new line-up.

**WOODY HERMAN:** "Light My Fire" (Cadet CRLS4544). There's something sad about a band with this pedigree presenting gimmicky arrangements

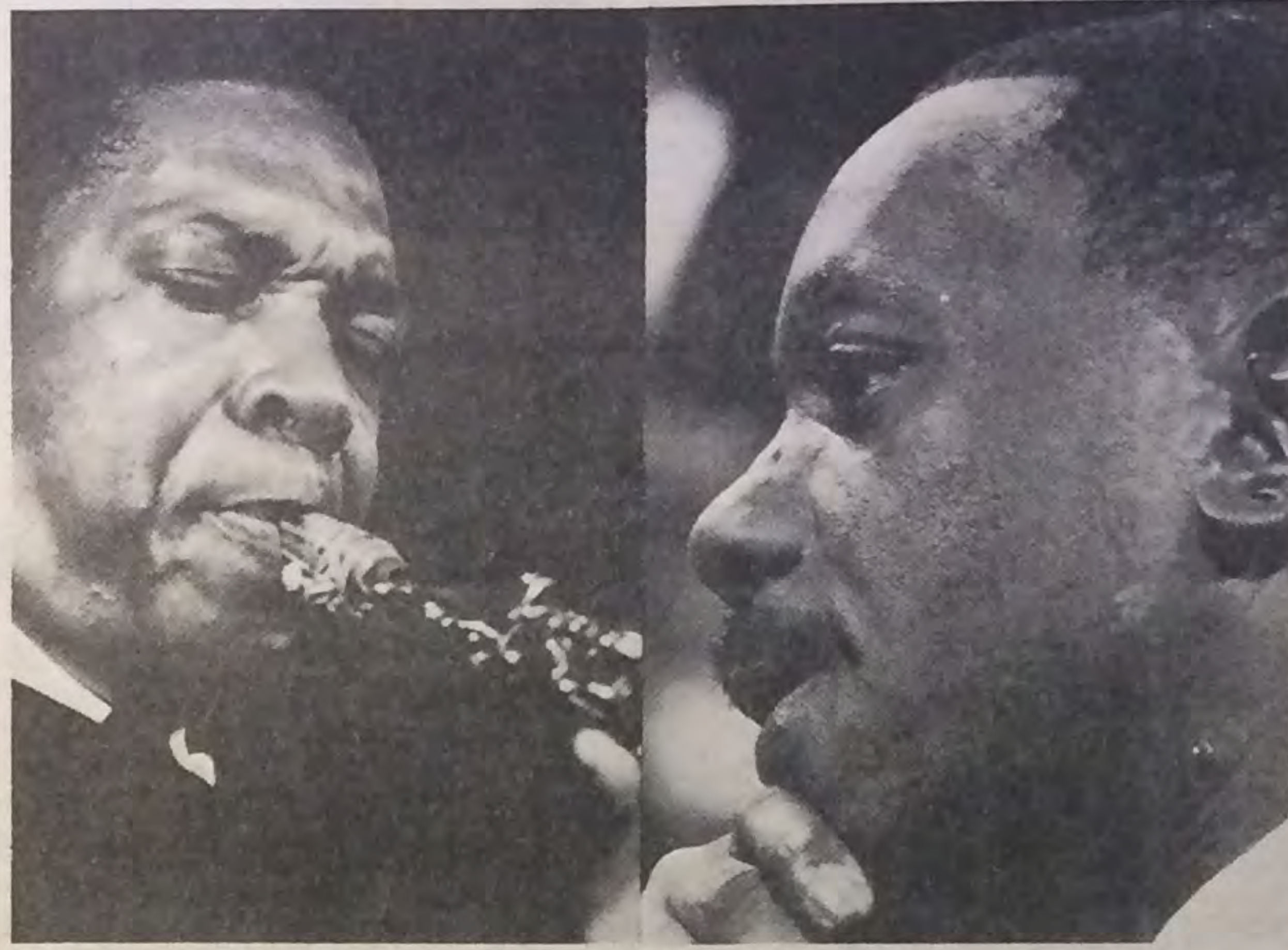
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COLTRANE: exciting and mysterious MONTGOMERY: a welcome reissue

most entertaining member of the group though his alto playing sounds flat.

(tpt), Donal Beichtol (tmb) and Lyn Dobson (tnr) added.

**BLUE MITCHELL:** "Collision In Black" (Blue Note BST84300). Mitchell's virile trumpet on a soul kick with such players as Jim Horn, Ernest Watts, Anthony Ortega and Dee Ervin. The organ-tenors-trombone sound is inclined to become monotonous.

**ARTIE SHAW:** "Re-Creates His Great '38 Band" (Capitol ST2992). Present day musicians playing Shaw favourites from the late '30s with Walt Levinsky playing Shaw's clarinet parts. Nostalgic.

**WAYNE SHORTER:** "Schizophrenia" (Blue Note BST84297). Tenorist Shorter

confirms his position as a major voice, heading a sextet including Curtis Fuller (tmb), James Spaulding (alto) and Herbie Hancock (pno). Mature, excellent jazz.

**JIMMY SMITH:** "Plain Talk" (Blue Note BST94295). Early Smith from the Blue Note vaults with Jackie McLean, Ike Quebec and Blue Mitchell. Relaxed, confident jam session.

**MODERN JAZZ QUARTET:** "Night In Tunisia" (Atlantic 588129). What can be better at times than to hear predictable jazz played superlatively well and that's what's offered here. A satisfying reissue.

**WES MONTGOMERY:** "Round Midnight" (Riverside 673009). A welcome reissue showing the late guitarist's ballad technique combined with Mel Rhyne's organ.

**NEW ORLEANS OWLS (VJM VLP21). NEW ORLEANS OWLS/HALFWAY HOUSE ORCHESTRA (VJM VLP22).** Hardly household names, but these tracks recorded between 1925 and 1928 include some good jazz, notably from trumpeter Bill Padron and clarinetist Benjie White with the Owls; and Sidney Arodin (clt) and Albert Brunies (cnt) on the Halfway House half of the second album.

**DUKE PEARSON:** "Angel Eyes" (Polydor 583723). 1961 trio tracks showing Pearson to have been a competent, boppish piano soloist. Pleasant, gently swinging jazz though hardly memorable.

**HOWARD RILEY TRIO:** "Angle" (CBS Realmjazz 52669). Pianist Riley's trio — Barry Guy on bass and Alan Jackson on drums — is a closely-knit combo producing dry, spare music. A bit forbidding at times.

**RAY RUSSELL:** "Dragon Hill" (CBS Realm 52663). A good album, never less than interesting and often most rewarding. Three tracks have guitarist Russell with his regular line-up of Ron Fry (pno), Ron Mathewson (bass) and Alan Rushton (drs). The other two have Harold Beckett (tpt, flugel), Bud Parkes



SHORTER a major voice

**"THAT TODDLIN' TOWN — CHICAGO"** (Parlophone PMC7072). Among some rough and ready sounds from Chicago in 1926-1928 are jazz gems from such as Jack Teagarden, Bud Freeman, Frank Teschemacher and Miff Mole. Collectors will be familiar with many of the tracks by groups such as Red McKenzie Merritt Brunies, Eddie Condon, Freeman and Mole.

**STANLEY TURRENTINE:** "Always Something There" (Blue Note BST84298). A very "commercial" set with Turrentine hopelessly lumbered by unsuitable pop material and poor Thad Jones arrangements.

**VARIOUS ARTISTS:** "Curried Jazz" (Music For Pleasure MFP1307). The likes of Kenny Wheeler, Jeff Clyne, Ray Swinfield and various Indian musicians in John Mayer land. Strictly khorma rather than vindaloo... but like good Indian food, it's cheap.

**"RAY WARLEIGH'S FIRST ALBUM"** (Philips SBL7881). A pleasant album, but one in which Warleigh's highly individual alto is shackled to some extent by the strings.

**GUY WARREN OF GHANA:** "Afro-Jazz" (Columbia). Drummer Warren returns to the British scene with a fascinating LP that combines his talking drum and various other instruments with the talents of Don Rendell, Ian Carr and guitarist Amancio D'Silva. The mixture comes off wonderfully, especially with D'Silva.

# STRAWBS



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**HAROLD ASHBY - PAUL GONSALVES:** "Two From Duke" (Columbia SCX6326). This set, drawn from two earlier Columbia releases, presents Duke's present tenor sax incumbents in various settings: some tracks by Ashby's quartet, others with the two together, and one with Ray Nance added. Nice middle-road jazz.

**PER BORTHEN'S SWING DEPARTMENT LTD:** "Wrap Your Troubles In Swing" (Swift S-3). Norwegian mainstream with little original to offer. The rhythm section is terribly lumpy.

**ALICE AND JOHN COLTRANE:** "Cosmic Music" (Impulse SIPL 515). Four tracks from 1967 and '68 feature Trane and Pharaoh Sanders in those remarkable dialogues which became so much a feature of the great tenorist's music. Not indispensable Coltrane, but as always intriguing, exciting and rather mysterious.



CLEO fine singing

**JOHN DANKWORTH:** "Off Duty!" (Fontana LPS16261). John's "pop" style — his description — on a dozen tried-and-true favourites plus two originals. High class, danceable mood music.

**LOU DONALDSON:** "Say It Louc" (Blue Note BST84299). Altoist Donaldson fronts a muscular quintet featuring Blue Mitchell's trumpet. Straightforward funk, as it used to be known.

**DUKE ELLINGTON:** "North Of The Border In Canada" (MCA MUPS372). Not an Ellington band album but an out-of-the-ordinary set on which Duke appears with two hand-picked groups of Canadian musicians playing the compositions of Ron Collier, Gordon Delamont and Norman Symonds. Interesting but liable to disappoint many Duke fans.

**"BILL EVANS"** (Riverside 673008). The 1962 version of the Evans Trio with Chuck Israels (bass) and Paul Motian (drs) on a set of excellent ballads. Brilliant, lyrical trio jazz.

**DIZZY GILLESPIE:** "Jambo Caribe" (Mercury SMWL21024). Dizzy lets his "Afro-Cuban" penchant run riot. Still, a merry record with hilarious singing and some fine trumpet.

**GENE HARRIS AND HIS THREE SOUNDS:** "Elegant Soul" (Blue Note BST84301). Piano-bass-drums trio garnished with strings. Little to interest jazz buyers, but good music.

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# POP LP SUPPLEMENT

## POP LP OF THE MONTH

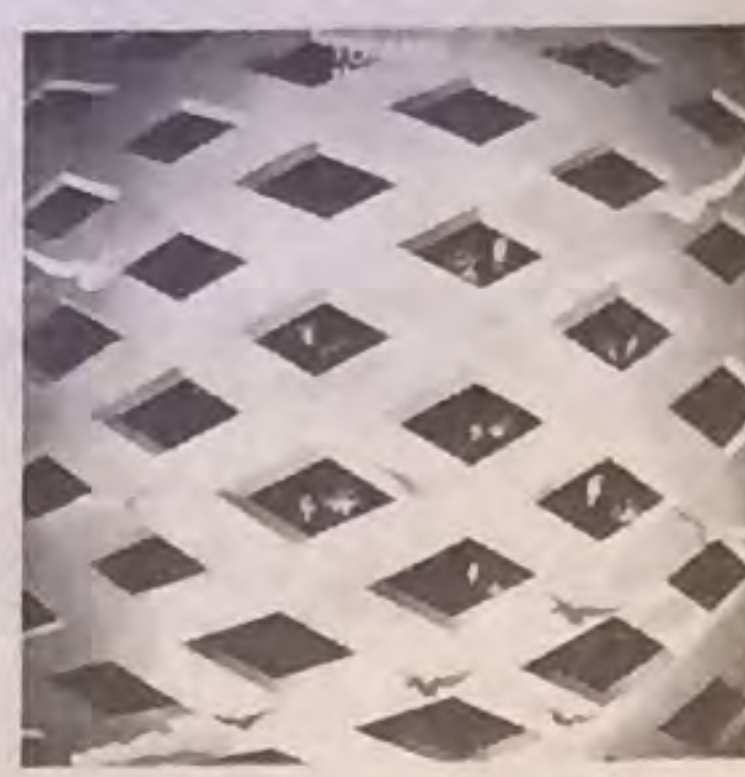
### A facelift for pop's image

A DOUBLE album can often prove a boring disappointment these days, with the gimmick presentation becoming more important than the quality of the music. Pete Townshend's opera for the Who succeeds in maintaining interest and a high standard throughout the four sides.

His story of a blind, deaf and dumb boy has already aroused controversy, but as a serious work it cannot really be accused of being in bad taste except by those who have not listened. The Who's dynamic instrumental power and Townshend's writing (not forgetting John Entwistle's writing), plus fine production by Kit Lambert results in music which covers a variety of moods.

It can be disturbing, faintly vicious but generally compassionate. The story is concerned with mind expansion under extreme circumstances. Before the afflicted child is cured, he undergoes assault, cruelty and an LSD experience. From his ordeals he emerges with great sensibility and awareness. His genius as "a pinball wizard" is merely a kind of parable.

Pete has planned a pop opera of some kind for years, and many others have talked about such a project. At a time when pop is undergoing a period of heavy criticism, the Who's achievement in creating something worthwhile and valid should be acknowledged as an important facelift to the somewhat battered image of pop. — CHRIS WELCH.



WHO: "Tommy". Overture, It's A Boy, 1921, Amazing Journey, Sparks, The Hawker, Christmas, Cousin Kevin, The Acid Queen, Undertone, Do You Think It's All Right?, Fiddle About, Pinball Wizard, There's A Doctor, Go To The Mirror, Tommy Can You Hear Me?, Smash The Mirror, Sensation, Miracle Cure, Solly Simpson, I'm Free, Welcome, Tommy's Holiday Camp, We're Not Gonna Take It. (Track 613 013/4.)

## Best of the rest . . .



SCAFFOLD LP (Parlophone). Not everything comes off but they have the golden virtue of originality. Their best recording since "McGough And McGear." One side features their own quirky songs and the other concentrates on the humour and McGough's bitter-sweet poetry.



BOB DYLAN: "Nashville Skyline" (CBS). His lightest thing yet, with the new smooth, Dylan voice with a country flavour. No lengthy, poetical, stanzas, no social protest, no mysticism. Plenty of variety including the addition of Johnny Cash on "Girl From The North Country." An enjoyable LP that grows on you.



OTIS REDDING: "History Of Otis Redding" (A&M). A beautiful record. Redding's emotion-filled voice unleashes waves of energy in his audiences and you can almost put your arms round the vibrations.



CREEDENCE CLEARWATER REVIVAL (Liberty). Magnificent American group sparked by the excellent lead guitar and vocals of John Fogerty. Blues-based but their music is much wider than that and really builds the excitement.



STEPPENWOLF: "At Your Birthday Party" (Stateside Dunhill). Excitement and violence abounds, and anybody who feels any communication from modern rock will find a message from Steppenwolf.



THREE DOG NIGHT (Stateside Dunhill). Sensationally good programme from a vocal trio. Powerful, beautiful, controlled singing and driving, solid, thrilling arrangements.

suggests, but there is a strong undercurrent of humour throughout. Plenty of contrast, and one for those with a taste for the off-beat.

J. J. JACKSON: "The Greatest Little Soul Band In The Land" (MCA). A jumping band that includes such British jazz stars as Dick Morrissey and Terry Smith belts out Jackson's arrangements behind the leader's powerful voice.

MARV JOHNSON: "I'll Pick a Rose For My Rose" (Tama Motown). His voice is a bit thin but he has the essential Tama ingredient, rhythmic excitement.

HARLEM JOHNS RESHUFFLE (Fontana). Interesting group with a hard driving sound.

PETER LEE: "Sings Engelbert Humperdinck And Tom Jones Hits" (Marble Arch). And sings them quite well too, at bargain price.

JOHN LENNON & YOKO ONO: "Unfinished Music, No 2: Life With The Lions" (Zapple). Miss Yoko unleashes the most terrifying sound since the jet engine. Reactions will probably include laughter, anger, irritation, boredom, bewilderment and satisfaction.

JERRY LEE LEWIS: "She Still Comes Around (To Love What's Left Of Me)" (Mercury). Another great country-based album from the moody magnificent Jerry Lee, an all time great of pop and country music.

JULIE LONDON: "Yummy, Yummy, Yummy" (Liberty). Some of the best of recent hits sung rather well.

JULIE LONDON (Sunset). At her most silky, but the siren bit is a bit dated these days. The songs are nice.

AL MARTINO: "Wake Me Up Gentle" (Capitol). A pleasant voice, but rather a lack of excitement on this set.

JOHN MITCHELL: "Irish Balladeer" (Page One FORS 029). As the title suggests, Mitchell is heard with a collection of Irish ballads on this his first album. Irish market appeal unless you dig tenors of the Emerald Green variety.

MERRILL MOORE: "Tree Top Tall" (B&C). Merrill is

not a particularly good pianist, but rockers will enjoy his fast boogie style and homely singing.

MOTHERS OF INVENTION: "Mothermania" (Verve). Tracks from previous albums which give a fair idea of what the Mothers are all about.

NANA MOUSKOURI: "Over And Over" (Fontana). Melodic, quality songs sung by a class singer. The backing Athenians feature a good guitarist.

NANA MOUSKOURI: "White Rose Of Athens" (Fontana Special). Nana's haunting voice sings some of her sad little songs, this time in German.

"THE MOTOWN SOUND, VOLUME 7" (Tama Motown). The hits here include items from the Supremes, Temptations, Edwin Starr, Marvin Gaye and the Isley Brothers.

NICO: "The Marble Index" (Elektra). Set of original compositions, interestingly arranged, with modern classical influences in the melodies sung in a rather austere manner.

"ON STAGE LIVE" (A&M). Otis Redding, Sam and Dave, Booker T, Eddie Floyd, Carla Thomas and the Markeys recorded during a British tour. Marvellous moments from all the performers, with Otis outstanding.

THE ORIGINAL CHAMBERS BROTHERS: "Groovin' Time" (Xtra). R&B with occasional Gospel tinged add up to an exciting, and welcome, reissue set from the Chambers Brothers.

THE PATTERSONS: "Again" (CBS 63532). This Irish foursome perform smoothly in the Seekers pop-folk bag, with a variety of material that includes "Scarborough Fair," "Gentle On My Mind" and "In The Hills Of Shiloh."

DONALD PEERS: "The Hits Of Donald Peers" (Music For Pleasure). Ideal for Granny's birthday.

REJOICE! (Stateside). Good boy-girl vocal duo who come on like a scaled down Mama's and Papa's. A very attractive set.

RIGHTFOUS BROTHERS: "Greatest Hits, Vol 2" (Verve). The consistent broth-

ers do nice things with songs like "What Now My Love," "My Prayer" and "Loving You" with massive orchestral backings.

JEANNIE C. RILEY: "Yearbooks And Yesterdays" (Polydor). Attractive sounds on a collection of story songs about sex, love and small town gossip.

SMOKEY ROBINSON & THE MIRACLES: "Live" (Tama Motown). Nice mixture of standards and past hits from one of the leading Tama groups.

ROCK N' ROLL (Fontana). Allegedly "original" recordings, they are a selection of "live" tracks by Jerry Lee Lewis, Chuck Berry, and Fats Domino. All the artists are on top form, if the recording quality is not too hot.

ROTARY CONNECTION: "Aladdin" (Chess). Fantastic production using massed voices in a vast panoply of sound.

JIMMY RUFFIN: "Ruff 'n' Ready" (Tama Motown). Not one of Tama's most impressive sets though Ruffin has a pleasant husky sound and the band jumps along behind him.

MITCH RYDER: "All Hits" (Bell). Eighteen songs recorded between 1966 and 1968. Not classic rock, perhaps, but great party music to get them dancing.

"SOUL DIRECTION" (Direction). One of those samplers with some nice soulful tracks from such as Johnny Johnson & The Bandwagon, Inez & Charlie Foxx, Taj Mahal and Sly And The Family Stone.

SOUL FOOD (Sunset). Jimmy McCracklin is really the only well-known soul artist on this cocktail of soul album. Great for a party, but that's all.

"SPRING CHARTBUSTERS" (Marble Arch). Creditable copies of recent hits like "Wichita Lineman," "Gentle On My Mind," "Half As Nice" and "Games People Play."

STELLA & BAMBOS: "A Song About A Song" (CBS). Romantic Latin American touch.

(Continued on page 22)

## POP INSTRUMENTAL

RONNIE ALDRICH: "And His Two Pianos With The London Festival Orchestra" (Decca). Beautifully recorded, smoothly played. For Romantics only.

BIG BEN HAWAIIAN BAND: "Hawaiian Hit Parade" (Columbia). If you haven't heard a Hawaiian band playing "Ob-La-Di" you ain't heard nothing.

BOOKER T & THE MG'S: "Get Ready" (A&M). The darlings of the discotheques rock heartily through eleven songs that should get a corpse twitching its feet.

THE EXOTIC GUITARS: "Those Were The Days" (London). One of about 8 million similar guitar-based instrumental albums released every year.

PERCY FAITH: "Forever Young" (CBS). More smooth orchestral stylings.

JOHNNIE GRAY AND HIS SAXOPHONES: "Movietime" (Fontana). Another of Johnnie's beautifully recorded theming music albums in "Living Presence" stereo.

WARREN KIME & HIS BRASS IMPACT (Command). Impact is the right word for these brass and voices sounds.

CHARLIE KUNZ: "The World Of Charlie Kunz" (Decca). Thirty-one courses of

corn from "Ukelele Lady" to "Bonnie, Bonnie Banks Of Loch Lomond." You've been warned.

ZACK LAURENCE ORCHESTRA: "I Will" (DJM). Pianist Laurence directs a programme of excellent light music with material ranging from "African Waltz" to "Son Of A Preacher Man." Ideal for late night listening.

LIBERACE: "The Glittering Liberace" (Music For Pleasure). This dates from 1965 when every woman over 78 called their cats after Liberace between swooning over his beaming smiles. Not recommended to anyone under 74.

JOE LOSS: "Ballroom Dancing For World Championships" (Columbia). This has the Seal Of Approval of the Official Board Of Ballroom Dancing so you can roll back the rug with complete confidence.

FRANK POURCEL: "The Versatile Frank Pourcel" (Columbia). Lovely orchestral sound in stereo, with sweeping strings.

FELIX SLATKIN: "Love Strings" (Sunset). Lush string versions of love songs.

HELMUT ZACHARIAS ORCHESTRA: "Zacharias Plays The Hits" (Columbia). Helmut's unusual violin supported by orchestra.

## COUNTRY

HENSON CARGILL: "Coming On Strong" (Monument SM05024). A very good album from a country artist who could make a name for himself here with albums like this. His strong vocal approach is matched against unobtrusive arrangements.

THE FLYING BURRITO BROTHERS: "The Gilded Palace Of Sin" (A&M). Music varies from straight country to country-rock and the result is a fine piece of listening.

JOHNNY JARDINE: "The Hills I Used To Roam" (CBS Inheritance Series 52660). Tuneful singing on a set that is country flavoured.

NEW LOST CITY RAMBLERS: "Modern Times" (Xtra 1083). The Ramblers, perhaps the leading interpreters of country music of the 20's and 30's, examine industrial songs from the era. As always the music is reproduced faithfully and backed up with detailed information.

ANDREW O'MALLEY: "A Celt Goes Country" (Emerald GEM1010). Apparently one of Scotland's leading country and western singers, Andrew O'Malley has a touch of the Jim Reeves about his singing but this is hardly likely to grab the country music fans.

## HUMOUR

Lenny Bruce: "The Berkeley Concert" (Transatlantic). Two album set of the late, great Lenny in concert. He could be more outrageously funny than he often is here, but it's still a wonderful opportunity to discover the fantastic talent that reduced our "satire" to the

BUCK OWENS: "I've Got You On My Mind Again" (Capitol E-ST31). This is a well executed set of songs, mainly Owens originals.

MARTY ROBBINS: "I Walk Alone" (CBS). Marty plays piano on record for the first time here and it sounds pretty good. His voice is still one of the most distinctive in the country field.

EARL SCRUGGS AND LESTER FLATT: "Nashville Airplane" (CBS63570). Contemporary songs given the inimitable Scruggs and Flatt treatment. Songs like "Like A Rolling Stone," "Gentle On My Mind," "Folsom Prison Blues," "Universal Soldier" and "If I Were A Carpenter" work well with the bluegrass slanted arrangements of Flatt, Scruggs and the Foggy Mountain Boys.

THE STONEMAN FAMILY: "Live" (Sunset SLS50086E). Re-issue of an album out some years ago featuring the Stoneman Family led by the late Pop Stoneman. This is very good record of mainly bluegrass things.

MURA WILSON: "From Here To Nashville" (Page One). Pleasant debut album from a new girl country singer whose material includes a song titled "Lennon and McCartney."

status of schoolboy humour that it often was. Highly recommended.

CHARLIE DRAKE: "Hello My Darlings" (Music For Pleasure). Plenty of chuckles in 12 of Charlie's funniest songs from "Spish Splash" up to "Mr Custer."

## STAGE AND SCREEN

GEORGE BLACKMORE: "Television And Radio Themes" (Music For Pleasure). Mr Blackmore — at the "cinema-organ of the Plough, Ware," believe it or not — makes music to lick the flavour of the month by.

CARMEN CAVALLARO (MCA). Lush piano on songs from shows like Sweet Charity, Funny Girl, Star and Finian's Rainbow.

MAME (CBS). An original cast production featuring Angela Lansbury. It reminds us of all the good numbers in the show. Well produced and recorded.

"KAY MEDFORD IN GYPSY" (Music For Pleasure). Gypsy Rose Lee's life was obviously better to see

than hear but there are some quite pleasant tunes.

"13 JOURS EN FRANCE" (Sonet). Fairly uninteresting soundtrack music from a film produced by the makers of A Man And A Woman, sung in French with either orchestral or weak-rock backing.

ANN VERONICA (CBS). London cast recording of Cyril Ormandel's music for the musical based on H. G. Wells novel. Little interest unless you saw and liked the show.

HUGO WINTERHALTER: "The Big Themes" (Columbia). One of the best of the big orchestras. Titles include "Theme From Exodus," "Born Free," "Never On Sunday" and "Alfie"

## BE PRECISE!

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# Procol's finest hour



PROCOL HARUM: one of the greatest pop singles to emerge in recent years

**PROCOL HARUM: "A Salty Dog" (Regal Zonophone).** Their finest hour. Procol have given us more than a successor to "A Whiter Shade Of Pale," they have given us one of the greatest pop singles to emerge in recent years.

The tune is beautiful, the arrangement brilliant, the performance perfect. Written by Keith Reid and Gary Brooker and sung by Gary with every ounce of feeling he can summon, it is the kind of contribution to music pop can be justly proud of.

As the strings move from climax to climax, so every listener with the slightest sensitivity will be moved. Doubtless a precedent for their song will be found in classical music.

The important point is Procol are doing it now and for large numbers of people.

**ELVIS PRESLEY: "In The Ghetto" (RCA).** Elvis having a go at the social conscience bit, and jolly fine it is too. I don't actually like Elvis one jot, but I can see why thousands love him.

Sudden silence.

**MONKEES: "Listen To The Band" (RCA).** Well, this won't be a hit.

A slow paced rocker ballad, toe-tapping and refreshing, with a solid big-band roaring away, but too gimmicky for the diddy-boppers. (My God, your nearly ran out of clichés.—Reader E. Drone, Bagshot.)

**SOLOMON KING: "For Each Question There's An Answer" (Columbia).** Over to Marc Banner my student adviser for his verdict: "Stand back Establishment dupe, this paint gun is aimed at your knees. For each question there is only one answer—direct and bloody confrontation!

Goody, goody! We can't wait until you seize power chaps. Can you fit it in next week? Meanwhile, back on the turntable, old Solomon is singing his heart out about little boys apparently.



holding someone tight and everything is turning out all right.

**DAVID ESSEX: "That Takes Me Back" (Decca).** David sounding like Tom Jones a trifle — or even a blancmange. It just might wobble into the chart.

**ALAN BOWN: "Still As Stone" (Deram).** A Jess Roden composition and he sings it with great power and feeling. At last the group have made a single that taps their potential.

With a rocking backbeat and heavy guitar and organ thrashing, this could be a monster, but there are too many breaks in the arrangement.

## Jolly

**PROPHETS: "I Got The Fever" (Mercury).** A hit? "RIGHT!" That's what the discotheque-goers and deejays are saying already. One for the great soul cookie baker in the sky and a "biggie" — or it soon will be.

**EQUATIONS: "Waiting On The Shores Of Nowhere" (Fontana).** A bit too jolly and bright, especially if you have spent the night before wining with Frank Zappa and dining with the Pink Floyd.

**BRENDA HOLLOWAY: "Just Look What You've Done" (Tamla Motown).** The Tamla sound at its finest, with Brenda sounding like Diana Ross wired for electricity.

One hesitates to use that dreadful expression "gutsy," which always reminds me of a dim assistant crook in a B movie, but this certainly has power, and it swings like a kwango.

**SHIRLEY & THE SHIRELLES: "Playthings" (Bell).** Shirley sings about her teddy bear, that was such a groove until she grew up and discovered elephants, or at least somebody else "so much better."

Perhaps it was Ernest Sweat, a dashing figure who has broken many a young soul singer's heart, liver and bacon.

**GRASSROOTS: "The River Is Wide" (Stateside).** So much like "Spanish Harlem" it baint true, but over to Roger Boverboots for his opinion: "Well, I was down the Birdsnest the other night and they were playing this so

much I nearly dropped me chips in me beer. A bit of all right. 'Ere, who are you looking at?"

No, Roger, you mean 'oo are you looking at. I'm looking at my watch; it's time for another injection.

**MATCHBOX: "Every Little Thing She Does" (Polydor).** Cor strike a light. Well that was a fairly obvious remark to make. Speaking as the darling of the way-out pop world, I must admit I recently contracted MacTavishes Wart.

Over to reporter Dick Turnip: "Controversial reviewer and Liverpool born darling of the 'way out' pop world Chris Filth shocked MM readers last night by admitting that he contracted MacTavish's Wart earlier this year. He said: 'I am 16 and did not know what was happening because the school I went to was one of those places which even to mention this disease would probably mean a beating. I should be so lucky.'

A month ago Filth was attacked by a Baptist minister, in an empty tube train."

Bert Knutter: "'Ere, he's pinched that slogan off the bog wall at the Spotted Twit public house. It says, 'Today has been cancelled owing to lack of interest.' Bit of a laugh really."

Fascinating, Bert. By the way did you know that wall is shortly to be made available in paperback form?

This tedious song should also be cancelled due to lack of interest.

**JUSTINE: "Leave Me Be" (Dot).** Corks, this is rather wizard. Old Stinks at the chem lab says this should be number one in the 5th Form Top Ten before term is out.

Can't see it meself, and Blott Minor agrees it's a boring load of prep. Backs to the wall, lads, here comes Old Stench the headmaster.

**THREE DOG NIGHT: "One" (Stateside).** Nearly as good as BS&T, this group, named after a curious Eskimo system for keeping warm in their igloos (they sleep with three dogs), should bring music and light to the chart with this marvellous track from their recent album.

**SHEPPERTON FLAMES: "Take Me For What I Am" (Deram).** The demise of Deram as a label devoted to producing fine material is extremely sad. Now they seem to concentrate on pointless piffle of this ilk.

**JUST PLAIN SMITH: "February's Child" (Sunshine).** One likes to help new groups and labels, and these lads who live in a house at Walton-on-Thames hidden from the pop scene, rather like Skip Bifferty before they completely broke up, try hard.

This fails to rise above the amateurish I fear. Maybe they should move into the West End and get it together.

## Mediocre

**GRACIOUS: "Beautiful" (Polydor).** With their rhythm section in a shambles, there are problems from the start.

The situation is aggravated by a mediocre tune, but the production and singing are good enough to save them from total disaster.

**EARTH OPERA: "Alfie Finney" (Elektra).** The guitarist sounds as if he bound his fingers up with adhesive tape shortly before the session, and the singer sounds as if he hit his head on a low beam in the Goat & Bottle shortly after downing several cold beers.

**BILLY MESHEL: "Today Has Been Cancelled" (Stateside).** Over to ruffian expert

REVIEWER: CHRIS WELCH

## Lunch

One day they become men you know, with great responsibilities, but growing up is not an easy thing, life is a rock road, we live and learn, it's no use worrying, for each question there is always an answer.

What's for lunch? Oh, not fresh sea water taffy again!

**DION: "Both Sides Now" (London).** A fine singer with a nasal New York kind of voice, much underrated here.

This is a bit Tim Hardin, and not a particularly memorable song, but his albums are well worth exploring.

**BLISS: "Castles On Castille" (Chapter One).** Donovan with a severe head cold, methinks. Worth, "but boring in the extreme.

**BOOGALOOS: "Rule Britannia" (President).** Damn right — long rule Britannia! Wait until the great British spacecraft Blenkinsop III hurtles into the ionosphere, powered by steam. We'll show the Foreigner a thing or three. These lads are a six piece show band from the West Indies, and let's hope they have lots of success. Nice one!

## Solid

**HARDIN-YORK: "Tomorrow, Today" (Bell).** Drummer Peter York and organist Eddie Hardin, who left the Spencer Davis Group to form their own group, have cooked up some solid sounds both for an album and this first single.

Eddie comes into his own on piano, organ and vocals, with fine backing from Pete.

**SAROLTA: "I Am A Woman" (President).** Must be a woman, the mouth's open! Sorry, Sarolta, that was an irresistible Goon Show joke. She has a splendid voice and a possible hit with this bright production.



# New from CBS

## New Singles

- 4284 **The Byrds**  
Lay Lady Lay
- 4258 **O. C. Smith**  
Friend, Lover, Woman, Wife
- 4305 **Danny Street**  
Little People — Big World
- 4306 **Mark Wirtz**  
My Daddy Is A Baddie
- 4307 **Tina Charles**  
In The Middle Of The Day
- 58-4308 **The Gladiators**  
Waiting On The Shores Of Nowhere

## New Albums



The music on this record is further proof of the incredible stature of the British musician — Chris Wellard (S)52669

**Howard Riley Trio**  
Angle

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The Sound of Ray Conniff for 15/-(S)PR27  
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Sampler Album



The second album from this brilliant young Guitarist (S)52663  
**Ray Russell Quartet**  
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# Trade talk

## Britain's first eight track studio recorder

BRITAIN'S first home-produced 8-track studio recorder, made by Leavers-Rich, is being used by Spot Productions, London. It has (a) separate sync amps for each channel, equalised to give line quality off the "record" head (b) self sync routing on each channel and (c) ability to drop in and out of "Record" on each channel without stopping the machine, while maintaining sync output on all channels.

Vox Sound Equipment Ltd, owners of the Vox trademark, have obtained an injunction in the High Court of Justice against two companies offering for sale amplifiers made to resemble Vox equipment. Vox announce that they will take legal action under the Trade Description Act 1968 against anyone found selling imitation equipment.

Dallas Arbiter Ltd are marketing the Fender Rhodes electronic piano, which was featured on the most-recent singles by the Beatles. Other groups experimenting with it are astonished by its tone and range. It costs £588 13s 3d, incorporating Dual Showman amplifier and speaker set-up.

A new solid-state six-channel microphone mixer unit, which provides a choice of either X 2 or X 5 amplification, has been produced by Radon Industrial Electronics Co Ltd. Known as the Radon DL6CM, it offers six mike channels to be fed into amplifiers with a single input and gives the facility of separate gain control on each mike.

Chas E. Foote Ltd have moved to new premises at 17 Golden Square, London, W.1, where they have a large range of all musical instruments, particularly drums and strings basses, in which they specialise. Ray Foulds and Sid Grant will be glad to see friends and Frank King will continue to teach in the drum studio.

Orange have now opened a recording studio under their musical instrument shop at 3-4 New Compton Street, London, W.C.2. It will be managed by Brian Hatt and will have stereo and four-track recorders, with an 8-track on order, plus Hammond C3 organ, Mellotron, Leslie tone cabinets, etc.



# SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

**HOW** is the guitar tuned for bottleneck playing and is there a tutor dealing with it? — J. Mitchell, Glasgow.

There are two tunings favoured by most bottleneck players, including myself. These are open D and open G. The D tuning is D-A-D-F sharp-A-D. Open G is D-G-D-G-B-D. These can be capoed up to other keys, i.e. first fret in open D for the key of E or first fret in open G for A. I always tune strings down, as opposed to up, as it is less strain on the guitar and strings. There are no tutors dealing strictly with bottleneck, but Stefan Grossman refers to it in his book, *Country Blues Guitar*. For playing bottleneck I use my National Silver guitar, whenever possible with Martin Mond medium-gauge strings. A heavier-gauge string is more suitable for bottleneck, as its tension prevents it from rattling on the bottleneck. — MIKE COOPER (Country blues guitarist).

**WHAT** has happened to bassist and bass guitarist Bill Sutcliffe since he gave up his appointment as MD to the Arts Council's Negro Theatre Workshop? — HAROLD MOODY, Battersea.



SYD BARRETT: album should be released soon

Although I was doing well with studio work and arranging, I found myself getting complacent and I needed a strong challenge to my musical ability. I decided to see if I could earn my living as a complete stranger in America. I'm living in Hollywood and chiefly employed arranging for everything from dog acts to singers. It has been a rewarding experience and I have played with many musicians and leaders whose work I admired. But I'm not dazzled by the American way of life and my ambition is a rose-covered country cottage back home, with a piano, where I can settle down to writing. — BILL SUTCLIFFE.

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**Tooth?** — D. Quince, Romford.

My drums are Ludwig, 22in bass, 16in x 16in and 13in x 9in tom-toms, 14in x 5in snare. Cymbals are Avedis Zildjian 20in, 18in, and 12in hi-hats. — MIKE KELLIE.

ing for the Robert Stigwood Organisation. She has just visited London to record her second single in English with orchestrator Jimmy Horowitz, who arranged for the Marbles.

**WHICH** amplifier is used by Desmond Dekker? (J. Baxter, Harrogate). Is there a bagpipe tutor? (C. Bridge, Acton). Who wrote the television jingle for Courage Light Ale? (P. Howard, Clapham). What equipment was used by Elton John on Lady Samantha? (F. Deen, Manchester).

Desmond Dekker has a 150-watt standard Orange PA amplifier with two 200-watt columns, each containing four 12 inch speakers. ● An all around bagpipe tutor published by the College of Piping is available for 11s 6d post free from George Alexander, 47 Gerrard Street, London, W.1. ● Organist, arranger and conductor Howard Blake wrote the Courage jingle, "Cannon Shot," which has won TV Mail's award for the best Sound Track. ● Elton Jones plays a Fender Telecaster with a Marshall amplifier

### Extra

**HAS** Johnny Reagan, lead singer with the Tumbleweeds, ever appeared in films? I'm sure I've seen him in pictures. What make is their steel guitar? — Miss M. Midland, Ealing.

Johnny has appeared as an extra in several films, including *Those Magnificent Men In Their Flying Machines*, *The Young Lions* and episodes of *Carry On*, plus TV series like *Danger Man* and *James Bond*. The steel guitar played by Gerry West is an old Fender three-neck to which he fitted his own pedals.

### Married

**WHAT** became of the famous singing act, the Peters Sisters? — J. H. Matthew, Lowestoft.

They made their last appearance in Sunday Night At The London Palladium in May 1964 and broke up due to the ill-health of Anne, who died in December 1965. The eldest sister, Mattie, is now married and lives in Copenhagen, where she works on her own. The youngest sister, Virginia, lives in Paris and is married to French variety agent, Michel Engel. She has done a solo act for three years as Virginia Vee, appearing all over Europe and recording.

### Tuning

**IS** there a way to make my guitar sound like a ukelele? — Arnold Passmore, Harrow.

An extended ukelele tuning for guitar would be to raise strings four, five and six one octave and use four, five and six string guitar chords. This enables the player to produce close chord voicings with ease. — HARRY MUNDELL (Guitarist and teacher).

### Writing

**HOW** did Syd Barrett, ex-lead guitar with the Pink Floyd, start his career? Did he play lead guitar on "Corporal Klegg" on the LP "Saucerful Of Secrets" and why hasn't his LP, promised over a year ago, been released yet? — R. J. Chudley, Redhill.

I was self-taught and my only group was Pink Floyd. I was not featured on "Corporal Klegg" but did play on another track, written by Richard Wright. I forget the title but it had a steel guitar in the background. There have been complications regarding the LP, but it is now almost finished and should be issued by EMI in a few months. I now spend most of my time writing. — SYD BARRETT.

**WHAT** make and size drums are used by Mike Kellie, of Spooky

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Jumbo £40.

**Selmer, Charing Cross Road.** Broadway Black Pearl 4 drum kit £68. Selmer 2 x 10 cabinets from £20. Fender 12-string solid Sunburst, as new £185. Wurlitzer 4100 Spinnet Organ, internal 2 speed Leslie, reverb, sustain with rhythm, as new 450 gns.

**Pops Music Centre, Putney.** Rare Gibson flat-back. Mandolin. Very cheap at £65. Valve Trombone, Bb with case £25. Vox Bass Guitar CV4 41 gns. Hoyer Electric Guitar with case £35.

**Orange, New Compton Street, W.1.** Gibson Firebird, 2 P.U. £145. Gibson Stereo, immaculate condition £150. Vox Guitar Organ, normally £240, £65 new. Vox Continental Organ £90.

**Pan Musical Instruments, Wardour St.** Rogers 4 drum kit, white pearl. Complete with fittings £95. Gibson S.G. Custom, white, 3 P.U.s, gold plated, ebony fingerboard, inlaid head, Gibson case £235

**Bargain Centre, South Ealing Road, W.5.** Fender Stratocaster £75. Fender Showman Cabinet £50. Fender Tremolux £70. Binson Echorec £45. Special offer: Selmer Thunderbird 100 watt combination amp, brand new, never to be repeated £95

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ABRAMS  
Gibson SG special

**WHICH** guitar, springs, amplifier and fuzz-box are used by Mick Abrams and what has he been doing since he left Jethro Tull? — Ian Haynes, Stourbridge.

My guitar is an original Gibson SG Special, one of the first made. I've had it for six years and wouldn't part with it. I use Fender rock and roll light-gauge strings. My amplifier is a 100-watt Marshall fitted with heavier valves. It has two 4 x 12 cabinets. I never use a fuzz-box. I now have my own group, Blodwyn Pig. — MICK ABRAMS.

**WHO** was the guitarist with the Johnny Harris Orchestra in the Lulu TV show on March 23? I was very impressed with his sound and would like to know about his career and his equipment. — Geoff Haves, Torquay.

The guitarist was Alan Parker, who plays a Fender Telecaster with a maple-leaf neck and Fender rock 'n' roll strings. His amplifier is a Fender De Luxe with one 12in speaker. Alan free-lances extensively on radio, records and television, backing such artists as Lulu and Dusty Springfield, and doing Top Of The Pops



# Tracing the first steps of hillbilly

AMERICAN country music has a history of over fifty years. Its roots are in the folk songs and ballads brought to America by the early settlers from the British Isles, but by the turn of 20th century it was already starting to take on a definite identity, though still a rural one.

## Growth

It took an ex-opera and popular singer, Vernon Dalhart to really turn country (or hillbilly as it was known then) music into a strong commercial viability, which proved financially rewarding for himself and the Victor Record Company. In 1924 Dalhart recorded "The Wreck Of The Old '97" and "The Prisoners Song." These recordings gave country music a boost and opened the way for other artists such as Carson Robison, the Carter Family, Jimmie Rodgers (both discoveries of Victor's Ralph Peer), Uncle Dave Macon and many more.

The growth in popularity of country music went hand in hand with the expansion of the recording and, perhaps more important, the radio industries.

## Early

As early as 1922 radio stations began featuring barn-dance programmes, but the first show to achieve any national standing was the one produced on WLS in Chicago which started in April 1924, and is carried on even today and was the precursor of Grand Ole Opry, started in Nashville by George D. Hay in 1925 as the WSM Barn Dance. Today Opry is the best known of the country music programmes, with a worldwide reputation.

Another important factor was

**TONY WILSON reviews Country Music, USA a fifty-year history by Bill C. Malone**



**JIMMIE RODGERS**

the industrialisation of the Southern States, which attracted many of the mountain people to the mines and mills. Naturally they brought their music with them and this, in turn, influenced and was influenced by urban ideas.

The history of country music from its roots to its present position as a multi-mil-

lion dollar music industry centred on Nashville. Author Bill C. Malone has meticulously chronicled the development of the music and provides perhaps the first really definitive history up to present-day times.

There is a tremendous wealth of information about the artists who were prominent in the early days, and there

are some excellent old photographs of some of the old performers like Vernon Dalhart, Bradley Kincaid, Uncle Dave Macon, the Blue Sky Boys, Carl T. Sprague, Bill Monroe's Blue Grass Boys, Gene Autry, and the Stanley Brothers.

## Traces

Malone traces the commercial growth, through the 'thirties with the "singing cowboy" phase, the increase of national interest through the movement of troops about the country and the world, the rise of such singers as Hank Williams in the 'fifties, and the establishment of a highly commercial music front although the traditional forms at this point were all but lost to the requirements of commercial exploitation, and the 'sixties with its urban folk revival and the renewed interest in the tradition, through such bands as the New Lost City Ramblers and the Greenbriar Boys.

## Favour

This book has filled a gap because this particular area has long been neglected in favour of the more pure forms of folk music.

This is an invaluable handbook on country music and Mr Malone's scholarly treatment will have much in it to interest the folk music enthusiast as well.

Published for the American Folklore Society by the University of Texas Press, price 71s. 6d.

# FOLK FORUM

## THURSDAY

AT FOX, ISLINGTON GRN., N.1. COME ALL YE featuring **PABLO WRIGHT**

**BLACK BULL**, High Road, N.20. **DIZ DISLEY!!** **THE FOLK COURIERS!!** **HOST DENNIS O'BRIEN!!**

**DAVE & TONI ARTHUR** Crown Folk, Rose & Crown pub, Ilford. 2 minutes Ilford Station.

**FOLK CENTRE, HAMMERSMITH NIGEL DENVER**

**ROD HAMILTON, DODO, DON SHEPHERD, JILL DARBY**, Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park tube. Next week: **ALEX CAMPBELL**

**JUNE 12TH**, Folksong & Blues Concert, Tunbridge Wells.

**JUNE 12**, 7.45 pm Assembly Hall, Tunbridge Wells. Martin Carthy, Dave Swarbrick, Dave and Toni, Jo-ann Kelly. Compare John Pearse. Tickets 4s 6d to 10s at door.

**WHITE BEAR**, Kingsley Road, Hounslow. **SINGERS' NIGHT STRAWBS** **CHAS UPTON-ALAN HOWARD**

## FRIDAY

AT Bromley, Star & Garter. **GORDON GILTRAP**

AT COUNTRY CLUB, 210a Haverstock Hill, NW3, 50 yards North Belsize Park Tube. **MURRAY KASH** introduces **LYN & GRAHAM MCCARTHY** plus guests. Licensed bar to midnight.

AT Cousins, 49 Greek Street, 7.30-11.0.

**MIKE COOPER MARK BRIERLY** Steel blues guitarist and contemporary singer, songwriter, admission 5s.

**COME ALL YE**, Fighting Cocks, London Road, Kingston.

**GENERAL HAVELOCK, ILFORD** Last chance to see the **YOUNG TRADITION DAVE CALDERHEAD**

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## SATURDAY

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**ANGLERS, TEDDINGTON. PAUL DARBY** Skypport Ade Tucker

AT Cousins, 49 Greek Street, 7.30-11.0 plus guests. On "Harvest" "The Rainmaker" first solo LP out now.

**MIKE CHAPMAN DAVY GRAHAM AL JONES** Next week Al Stewart. All-night session 12-7 plus guests.

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. **DAVE TURNER** with Tony Deane.

**PEANUTS**, Kings Arms, 213 Bishopsgate. **COME ALL YE SINGERS FREE.**

## SATURDAY cont.

**THE GREENWICH THEATRE FOLK CLUB** The Gloucester King William Walk, S.E.10 **JOHN FOREMAN** 8 p.m. Please come early.

**THE LCS** presents **THE SINGERS' CLUB. EWAN MACCOLL** and **PEGGY SEEGER. UNION TAVERN**, 52 Lloyd Baker Street, London, WC1. 7.45 pm.

**THE PEELERS**, The Kings Stores, Wide-gate Street, off Middlesex Street, near Liverpool Street station, Joe Palmer presents

**MURF & SHAGGIS** also The Union Mick Deavin.

**TROUBADOUR**, 10.30, 265 Old Brompton Road. **RALPH McTELL**

## SUNDAY

**BOUNDS GREEN FOLK CLUB**, Springfield Park Tavern, Bounds Green Road, N.11.

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**THE ENTERPRISE**, Hampstead. **THE LEESIDERS** plus residents. The Folk Enterprise and Terry Gould. Opposite Chalk Farm Station, 7.30 pm.

**TOWER HOTEL**, opposite Walthamstow Central Station, Hoe St. **THE TUDOR LODGE**

**TROUBADOUR, 9.30. DAVE TURNER**

## MONDAY

AT CATFORD RISING SUN **JOE STEAD**

AT HANGING LAMP, Th. Vineyard, Richmond 8 p.m.

**THE STRAWBS** Return visit from this brilliant group.

AT THE "ROBEY" **THE EXILES** **DENNIS O'BRIEN & CHARLIE HARDY** 8 p.m. Sir **GEORGE ROBEY**, Seven Sisters Road, N.7. opp. Finsbury Park Station.

**ENFIELD FOLK CLUB** The Hop-poles, Baker Street, Enfield.

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**MINOTAUR**, Nag's Head, North Street, Clapham.

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## TUESDAY

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at the Dungeon Club, The Copper, Tower Bridge Road, S.E.1.

**FOLK AT THE CROWN** The Crown, Richmond Road, Twickenham.

**TIPPEN BRO'S**

## TUESDAY cont.

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## FOLK NEWS

### Tommy Makem signs new contracts



**MAKEM** visit to CBS

**TOMMY MAKEM**, who recently split from the Clancy Brothers after ten years, has signed management and agency contracts with Irish ballroom owner and concert promoter Tom McCluskey.

McCluskey has promoted most of the Clancy-Makem concerts in Britain in the last five years.

Tommy Makem was in London this week to discuss recording contracts as his long-term contract with CBS has expired. His latest album was released recently in the U.S. Titled "Dark Green Wood," it features all original compositions by Tommy.

Tommy has teamed up with guitarist Ray Durham, a Londoner well known on the Irish folk scene, before he emigrated to Australia with his Irish wife and singer Phyl Durham.

Ray has recently been working on the continent with Dubliner Barney McKenna, including concerts in Belgium and Holland. Ray and Tommy met in a Dublin folk club, the Auld Triangle, and after two days rehearsals appeared on Irish Television's Late, Late Show. Makem became involved in a political discussion on Northern Ireland's civil rights problems. Makem is from the Northern Irish town of Keady.

Tommy is currently planning tours of Britain, Canada and the USA, to take place later this year and he says

"I will definitely be singing at a Civil Rights concert in Northern Ireland later this month."

Despite rumours to the contrary, Alex Campbell is alive and well and back at work. Tonight (Thursday) he plays Leven folk club, then on Saturday is at the Triangle, Edinburgh and on Sunday at the Barrowford Club in Yorkshire. Alex flies to Copenhagen on June 16 for a short season at the Tivoli Gardens. Back after a short break from work because of illness, Alex has now recovered fully and is accepting bookings.

The Taverners (on Saturday) and Hamish Imlach (Sunday) headline at the Manchester Sports Guild folk club this weekend. They are followed by Nigel Denver (June 14) and the Magna Carta (15), the Reivers (21) and Tony Rose (22), Grehan Sisters (28) and Cliff Aungier (29).

Shirley Collins (June 11), Tony Rose (25) are the guests of the Folk at the Gloucester club, Gloucester Hotel, Gloucester Place, Brighton. Residents are Vic and Christine, and Lea Nicholson.

The second Highcliffe Folk, Blues and Contemporary Music Festival, at the Highcliffe Hotel, Sheffield, features Ron Geesin, Ralph McTell and John James on June 12, Hamish Imlach, Jug Trust, Wizz Jones, Martyn Wyndham-Read on June 14 and Champion Jack Dupree and Mike Cooper on June 15.

**ROYAL ALBERT HALL**  
Thursday, 3rd July, at 7.30 p.m.  
**THE DUBLINERS**  
**THE IAN CAMPBELL GROUP**  
**MARTIN CARTHY and DAVE SWARBRICK**  
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WITH **MIKE PORTER**  
Admission 10/6  
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4.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs). 7.10 p.m. H2: Jazz. 8.0 H2: Jazz. 8.23 A3: R and B (Daily, except Sunday). 9.0 U: Mothers of Invention. 9.0 B1: Jazz On one (Peter Clayton, Buddy Rich, Derek Jewell). 11.30 T: Pop and Jazz. 12.0 T: Oscar Peterson.

**SATURDAY (7)**  
4.5 a.m. J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.0 p.m. E: Jabbo Smith. 2.35 H2: Radio Jazz Magazine. 5.5 E: Pop and Jazz. 6.32 B1: Jazz Club (George Melly, Fred Hunt Quintet, Piccadilly Six, Humph). 10.8 A1: Jazz. 10.30 Q: Pop and Jazz. 11.5 J: Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Pop and Jazz. 12.0 T: Oscar Peterson Trio. 12.10 a.m. E: Jazz.

**SUNDAY (8)**

12.5 p.m. J: Finch Bandwagon. 4.30 H1: Toots Thielemans. 10.0 B1: Mike Raven's R and B Show. 11.0 B1 and 2: Best of Jazz (Humph).  
**MONDAY (9)**  
7.45 p.m. B1: Just Jazz (John Dunn). 10.55 H2: Mark Murphy, Bill Evans, etc. 11.0 A3: Free Jazz. 11.30 T: Dionne Warwick. 11.45 A3: Jazz Panorama (Hughes Panassie). 12.0 T: Sonny Criss. 12.5 a.m. J: Bobby Troup Show.

**TUESDAY (10)**

5.0 p.m. H2: Big Band Beat. 5.25 H2: Jazz. 5.45 B3: Jazz Today (Charles Fox). 10.30 V: Jazz Corner. 10.30 O: Jazz Journal. 11.0 U: Benny Goodman. 11.30 T: Yank Lawson O-Bob Haggart Band. 12.0 T: Finnish pianist and composer Heikki Sarmanto.

**POP ALBUMS**

**DAVID STOUGHTON:** "Transformer" (Elektra). Stoughton wrote the words and music, plays guitar, sings and produced this partly successful experimental work, which has undertones of Schoenberg, jazz and rock.

**FROM PAGE 18**

**THE STRAWBS:** (A and M AML936). First album from this talented trio, featuring all original material by Tony Hooper and Dave Cousins. Thoughtful arrangements offset the songs which are reminiscent of the Moody Blues style.



**MARC BOLAND** broadening scope

**JOHNNIE TAYLOR:** "Who's Making Love" (Stax). Superior, jumping soul music with a nice rocking band behind the excellent Taylor vocals.

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**TAMMI TERRELL:** "Irresistible" (Tamla Motown). A big talent and the Motown sound conquers again.

**TYRANNOSAURUS REX:** "Unicorn" (Regal Zonophone). The most interesting yet from Rex who have attempted to broaden their scope without damaging the qualities of Marc Boland's poetry or wildly altering the duo's sound.

**TAMMI TERRELL-CHUCK JACKSON:** "The Early Show" (Marble Arch). The sexy, underrated voice of Miss Terrell and gruff attack of Jackson get half an album each.

**VARIOUS ARTISTS:** "Our Inheritance" (CBS Inheritance Series PR29). If you like the White Heather Club on the television, you'll like this on your turntable.

**"THIS IS CHESS"** (Chess). Chess is one of America's best blues and soul labels and they present a showcase of their material here, with offerings from artists like Johnny Nash, "Fat Boy" Billy Stewart, Sugar Pie Desanto, Etta James and Fontella Bass.

**VARIOUS ARTISTS:** "Begin Here" (Elektra). Fine anthology of Elektra artists including Love, Tom Paxton, Tim Buckley, Nico and Fred Neil.

**BOBBY VEE:** "A Forever Kind Of Love" (Sunset). Bobby Vee is a long runner in the pop game who makes good if not sensational albums. A nice lightweight voice, used to its best advantage, is his main asset, allied to an intelligent approach to a song.

**VELVET UNDERGROUND (MGM).** Not sensational, but interesting with the group now into the gentleness and beauty bit.

**JUNIOR WALKER & THE ALL STARS:** "Road Runner" (Tamla Motown). Welcome reissue of old Walker favourites.

**JIMMY YOUNG:** "The World Of Jimmy Young" (Decca). Sentimental crooning for middle-aged mums.

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 THE POLYTECHNIC, LITTLE TITCHFIELD STREET, W.1  
 Saturday, 7th June, 7.30 to 11.30  
 Licensed Bar Oxford Circus Tube  
**D.J.: Pat B** Tickets in advance 8/-, at door 10/-  
**Don't miss — FLEETWOOD MAC, 14th JUNE**  
 Tickets in advance 12/6 by sending S.A.E. and P.O. to the Ents. Committee, Students Union  
 The Polytechnic, 309 Regent Street, London, W.1

**JOHNNY HOWARD BAND**  
**LAURA LEE • DANNY STREET • TONY STEVEN**  
 Robin Agency, 28 Gloucester Mansions, Cambridge Circus, London, W.C.2 01-836 2816

**HUT ANNOUNCES**  
**Blossom Toes**  
**Barclay James Harvest**  
**Black Cat Bones**  
**PETE DRUMMOND**  
**SE-LAR PRISM LIGHT SHOW**  
**AT DENBIGH ROAD, BLETCHLEY**  
**2-30 p.m.-12-30 a.m.**  
 \*Advance tickets: B.Y.C. Derwent Drive, Bletchley, Bucks - (Forward £1.00 & s.a.e.)  
 Amplification by **MARSHALLS**

**LIVERPOOL SCENE**  
**EDGAR BROUGHTON BAND**  
**SYNANTHESIA**  
 at the  
**LONDON COLLEGE OF PRINTING**  
 ELEPHANT & CASTLE, S.E.1  
**SATURDAY, JUNE 7th, 7.30**  
 advance 6/6 door 8/6  
 enquiries 01-735 6871

BOROUGH ROAD, COLLEGE, ISLEWORTH  
**JON HISEMAN'S COLOSSEUM** & CAKE  
 8 p.m. N.U.S. for men **FRIDAY, JUNE 6th** 10/-

**UE LUB**  
 5A PRAED STREET, PADDINGTON, W.2  
 TEL. PAD 5274  
 Monday-Thursday  
**COUNT SUCKLE SOUND SYSTEM**  
 Latest Records from U.S.A. & J.A.  
 Friday, June 7th  
**THE HOGLINE BAND**  
 Saturday, June 8th  
**THE JACKIE EDWARDS SHOW** WITH **COUNT PRINCE MILLER**  
 Sunday, June 9th  
**THE BLACK VELVET BAND**  
 Club open 7 nights a week  
 Please apply for membership  
 Licensed Bar  
 Ladies' Free Night: Tuesday, Thursday and Sunday  
 Gent's Free Night Every Wednesday

Bryan Morrison Agency presents...  
 The Mashed Gadgets of Auximienies  
 Some Musical Callisthenics  
 from  
**THE PINK FLOYD**  
 featuring  
**The AZIMUTH CO-ORDINATOR**  
 June 8 Box Cinema, CAMBRIDGE  
 June 10 Ulster Hall, BELFAST  
 June 14 Colston Hall, BRISTOL  
 June 15 Guildhall, PORTSMOUTH  
 June 16 The Dome, BRIGHTON  
 June 20 Town Hall, BIRMINGHAM  
 June 21 Royal Philharmonic, LIVERPOOL  
 June 22 Free Trade Hall, MANCHESTER  
 and  
**THE FINAL LUNACY**  
 June 26  
**ROYAL ALBERT HALL LONDON**  
 (Box Office now open)  
 (Concerts in 360° stereo)

**CALIFORNIA BALLROOM**  
 Whipnade Road, Dunstable 62604  
**SATURDAY, JUNE 7th**  
**JIMMY JAMES**  
 Car Park - Supporting Groups - Bar extn.

**LUCAS and the MIKE COTTON SOUND**  
 May 31st-June 22nd  
**TOUR OF SWEDEN**  
 43-44 Albemarle Street, London, W.1  
 MAYfair 1436

**EASTERGATE HALL**  
 (eastergate sussex)  
 Sat., JUNE 14th  
**CUPIDS INSPIRATION**  
**JUST US!**  
**D. J. EMANUEL**  
 Adm. 10/-  
 Licensed Bar applied for



# 100 CLUB

100 OXFORD ST. W.1  
7.30 till late  
Thursday, June 5th, 7.30-12.30  
All Tickets 12/6  
**A BENEFIT EVENING FOR ALAN BRANSCOMBE**  
with Tubby Hayes Big Band, Humph, Eddie Harvey's Trombone Band, Johnny Dankworth and many other guest stars

Friday, June 6th  
**THE ROY WILLIAMS/JOHNNY BARNES SEXTET with LENNIE HASTINGS**

Saturday, June 7th  
**BILL NILE'S GOODTIME BAND plus ERIC SILK'S SOUTHERN JAZZ BAND**

Sunday, June 8th  
**CHRIS BARBER'S JAZZ BAND**

Monday, June 9th  
A London Jazz Centre Evening  
**THE RAY RUSSELL SEXTET plus HOTSHOT DELIVERY SERVICE**

Tuesday, June 10th  
**BLUES NIGHT THE JOHN DUMMER BLUES BAND**

Wednesday, June 11th  
**TERRY LIGHTFOOT'S JAZZ BAND**

Thursday, June 12th  
**RIVERBOAT SHUFFLE**  
Tickets still available from the Club or by post  
FULLY LICENSED BAR and RESTAURANT  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary  
100 Club, 100 Oxford Street, W.1  
Club Telephone No.: MUSEUM 0933

**STUDIO 51 KEN COLYER CLUB**  
10/11 GT. NEWPORT STREET NEAR LEICESTER SQUARE  
Saturday, June 7th, 7.30 p.m.  
**GOthic JAZZ BAND**  
Sunday, June 8th, afternoon, 3-6 p.m.  
**ANDY FERNBACH CONNEXION**  
Also PAUL ROWAN

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, June 6th  
**LEN BALDWIN'S DAUPHIN STREET SIX**  
Saturday, June 7th  
**COLIN SYMON'S BAND**  
Sunday, June 8th  
**SPENCER'S WASHBOARD KINGS**

**WOOD GREEN (Fishmonger's Arms)**  
Sun., **COLIN SYMONS JAZZ BAND !!**  
Next week: Alex Walsh  
Tues., **JON HISEMAN'S COLOSSEUM !!**  
Next week: Juggernaut

**COUNTRY CLUB**  
210a HAVERSTOCK HILL, N.W.3 (Opp. Belsize Park Odeon)  
Thursday, June 5th  
**FREE**  
Next Thursday  
**STEAMHAMMER**  
Sunday, June 8th  
**JON HISEMAN'S COLOSSEUM**  
Next Sunday  
**SOFT MACHINE**

# CLUBS

## FLAMINGO

AT 33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
FRI., JUNE 6th, 9 p.m. - 6 a.m.  
FIRST TIME HERE  
**ROOT 'N' JENNY JACKSON THE ZENITH BAND**  
\*\*\*\*\*  
SAT., JUNE 7th, 8 p.m. - 6 a.m.  
**BACK BY DEMAND IN PERSON**  
**FREDDIE KING THE KILLING FLOOR**  
WHEN FREDDIE WAS HERE IN FEBRUARY YOU SCREAMED FOR MORE. WELL HERE HE IS BACK AGAIN FOR ANOTHER SENSATIONAL SHOW. THE FREDDIE KING SHOW GOES ON STAGE FROM 12.30 A.M. UNTIL 2.00 A.M. DON'T MISS IT  
**ADDITIONAL ATTRACTION WEST BANK AVENUE TONI ROCKET**  
\*\*\*\*\*  
WED., JUNE 11th, 8 p.m. - 1 a.m.  
IF YOU ARE FED UP WITH TV AND WANT AN ENJOYABLE FEW HOURS LISTENING TO THE NEWEST SOUNDS AROUND PAY A VISIT TO THE  
**TONI ROCKET DISCTET**  
\*\*\*\*\*

## FRIDAY cont.

**OSTERLEY JAZZ CLUB MIKE DANIELS BIG BAND**  
and DELTA JAZZMEN  
**ROYAL OAK, M.J.S. Club, Tooley Street, SE1. PHIL SEAMEN, TERRY SMITH, TERRY SHANNON, REG PETTIT.**

## SATURDAY

**ALPERTON JAZZ CLUB, Alper-ton Park Hotel, Wembley Traditional Jazz.**  
**BLUESCENE, CROWN, TWICK'AM BRETT MARVIN'S THUNDERBOLTS**  
**ERIC SILK, 100 Club, Oxford Street**  
**ROYAL OAK, M.J.S. Club, Tooley Street, SE1. PHIL SEAMEN, JOE HARRIOTT, TERRY SHANNON, REG PETTIT, MART FRANKLIN.**

## SUNDAY

**AT THE CLERKENWELL TAVERN, 8 pm. KEN GIBSON BIG BAND.**  
**BEXLEY, KENT, Black Prince Hotel.**  
**BILL STAGG, Lunchtime, Yarra Yarra Band Evening, Lord Napier, Thornton Heath.**  
**BOB HARLEY'S Dixielanders at the Swan, Fulham Broadway.**  
**BOTTLENECK BLUES CLUB Railway Tavern Angel Lane, E.15**  
**FISHHOOK PLUS PALE GREEN LIMOUSINE**  
**COOKS, CHINGFORD ROYAL FOREST HOTEL**  
Good pull-up for mail coaches  
**BILL NILE GOODTIME JAZZ**  
**DENNIS FIELD, lunchtime, Green Man, Plumstead.**  
**EAST SIDE Stompers, O.M.T., Croyley.**  
**ELM PARK HOTEL NEW ERA JAZZ BAND, Lunch-time jam session.**

## THURSDAY

**BICKLEY ARMS, Chislehurst, Julia Doig, Peter Bond Trio.**  
**BREWERY TAP E17 EAST SIDE STOMPERS**  
**DAVE JONES BAND with guest ALAN ELDSON.—Goat Inn, ST ALBANS.**  
**DUST BOWL BLUES CLUB RED LION, LEYTONSTONE, E.11.**  
**TASTE**  
See display ad.  
Next week Blodwyn Pig.  
**GREYHOUND, High Road, CHADWELL HEATH, C.B.S. RECORDING ARTISTS 'SERENDIPITY'**  
GROMIT LIGHTS

## FRIDAY

**BILL STAGG Jazzmen Lord Napier, Thornton Heath**  
**BLUES LOFT, HIGH WYCOMBE SAVOY BROWN**  
**GOthic JAZZ BAND, Earl of Sandwich**  
**HORNSEY COLLEGE OF ART CROUCH END HILL, N.8 STRAY**  
**EDGAR BROUGHTON PALE GREEN LIMOUSINE**  
**NEW ERA JAZZ BAND Elm Park Hotel**  
**NEW FRIDAY J.C. MIDLAND ARMS, HENDON FRIDAY, JUNE 6**  
**PETER KING JOHN PETTIFER TRIO**

## SATURDAY

**THE KENSINGTON RUSSELL GARDENS, W.14 Buses 49, 9, 73**  
**SATURDAY, JUNE 7th**  
**BOB WALLIS**  
**ST ALBANS, Goat Inn, Sopwell Lane, 12 noon, Dave Jones Quartet plus guests.**

## SUNDAY

**AT PLOUGH, STOCKWELL, S.W.9 TOMMY WHITTLE**  
**BEXLEY, KENT, Black Prince Hotel, Monty Sunshine.**  
**BIRD CURTIS Quintet, Green Man, Blackheath Hill, Free. Quintet enquiries. — 01-733-5451.**  
**COOKS FERRY INN ANGEL ROAD, EDMONTON BAKERLOO LINE**  
**DOUG MURRAY's jazz thing, Half Moon, Lower Richmond Road, Putney.**  
**GOthic JAZZ BAND, Earl of Sandwich**  
**MODERN JAZZ IN THE BAR NO ADMISSION CHARGE. BREWERY TAP, E.17**  
**READING "SHIP," Yarra Yarra Band.**  
**RESURRECTION CLUB THE WARWICK EAST BARNET ROAD (NR. ALEXANDER PUB) STEAMHAMMER**  
**THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.**  
**THE ROEBUCK, Tottenham Court Road, The Egg, 8-11. 4s.**

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**AT PLOUGH, STOCKWELL, S.W.9. MIKE WILSON DUO**  
**BLUES AT THE PIED BULL ANGEL, ISLINGTON**  
**DENNIS FIELD J.B. Elm Park Hotel, Hornchurch**  
**"GEORGE," MORDEN, KEN COLYER.**  
**PLOUGH, ILFORD BRIAN EVERINGTON QNT.**  
**TUESDAY BLUES PRINCE ALBERT, KING STREET MAIDENHEAD LEVEE CAMP MOAN PLUS GUEST ARTISTS JOHN THOMAS B.B.**  
**TUXEDO BAND, Duke of Lancaster, New Barnet.**

## WEDNESDAY

**BLUES LOFT, HIGH WYCOMBE BLODWYN PIG**  
**BLUES POWER CROWN, CROWN ST., READING LEVEE CAMP MOAN PLUS GUEST ARTISTS ROY MARSHALL RON CLEYDEN**  
**DIZ DISLEY, Here be Dragons Club, Boslowick Inn, Falmouth.**  
**FELTHAM "CRICKETERS," HIGH STREET, KEN COLYER. Next week ACKER BILK.**  
**GOthic JAZZ BAND, Earl of Sandwich.**  
**JAZZ STEAMS back to the Railway Bell, Penge, S.E.20. Adm. free.**  
**LORD NAPIER, All Stars, Thornton Heath.**  
**TOBY JUG, Tolworth, Surrey, From U.S.A.**  
**FREDDY KING and Killing Floor.**

## THURSDAY

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**LIVERPOOL SCENE**  
All enquiries: 01-348 2923

## FRIDAY

**BLUESVILLE '69 CLUBS "THE HORNSEY WOOD TAVERN" 376 Seven Sisters Road, N.4**  
**LIVERPOOL SCENE**  
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Good pull-up for mail coaches  
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**LIVERPOOL SCENE**  
All enquiries: 01-348 2923

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**BLUESVILLE '69 CLUBS "THE HORNSEY WOOD TAVERN" 376 Seven Sisters Road, N.4**  
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## SUNDAY cont.

**TERRY SMITH THE GREYHOUND, REDHILL BRIGHTON ROAD, FROM 8.00**  
**THE ORIGINAL EAST SIDE STOMPERS, Croyley.**  
**WINDY CITY Force 7, lunch-time, Old Maypole, Barkingside.**  
**WOOD GREEN JAZZ CLUB COLIN SYMONS BAND**

## MONDAY

**Broom Rd., Teddington (adj. Thames TV Studios) The S and S not only Dave Goldberg but also**  
**DICK MORRISSEY**  
**AT PLOUGH, STOCKWELL, S.W.9 TOMMY WHITTLE**  
**BEXLEY, KENT, Black Prince Hotel, Monty Sunshine.**  
**BIRD CURTIS Quintet, Green Man, Blackheath Hill, Free. Quintet enquiries. — 01-733-5451.**  
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# marquee

90 Wardour Street London W.1  
Sunday, June 8th (7.30-11.00)  
\*NEW PATHS  
\*KING CRIMSON  
\*JOHN SURMAN  
\*OCTET  
Monday, June 9th (7.30-10.00)  
\*AUDITION NIGHT (The last in the present series)  
Tuesday, June 10th (7.30-11.00)  
\*THE NICE  
\*CIRCUS  
Wednesday, June 11th (7.30-11.00)  
\*YES  
\*SWEET MARRIAGE  
marquee studios • 4 Track • Stereo • Mono • Recordings  
10 Richmond Mews, W.1. 01-437 6731

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**SAVOY (FORMERLY WITCHDOCTOR) CATFORD**  
**SATURDAY, JUNE 7th**  
**THE GLOBE SHOW**  
**EVERY SUNDAY THE STEVE MAXTED SHOW**

**MOTHERS High St Erdington B'ham.**  
Phone: 021-373 5514  
Friday, June 6th  
**ONLY BRITISH CLUB APPEARANCE**  
**RICHIE HAVENS + ELYSIUM**  
Saturday, June 7th  
**PROCOL HARUM JOHN PEEL**  
Sunday, June 8th  
**THE NICE**  
Wednesday, June 11th  
**EDGAR BROUGHTON**

**THE INTER-STATE ROAD SHOW**  
Thursday, June 5: Revolution. Friday, June 6: Viking Club, Eastbourne. Saturday, June 7: Wem Town Hall, Shropshire. Tuesday, June 10: Top Rank Suite, Preston.  
DUEL ARTISTS AGENCY LIMITED Tel: 01-727 3087

**BROKEN WHEEL SCENE RETFORD, NOTTS.**  
Saturday, June 7th: THE FANTASTICS  
**MINI SOUL FESTIVAL PART 3, SUNDAY, JUNE 22nd**  
From U.S.A. THE BANDWAGON "Let's hang on"  
**PRINCE BUSTER & his All-Star Revue "Al Capone"**  
Comper and D.J. DAVE GROWNS COCA-COLA DRINKING COMPETITION  
Doors open 1 p.m. Admission 12/6 at door

**KING'S HALL ROMFORD MARKET Monday, June 9th**  
**FLEETWOOD MAC**  
Doors open 7.30 :: LICENSED BAR

**ROUNDHOUSE LODGE AVE., DAGENHAM Saturday, June 7th**  
**JETHRO TULL**

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**DISCOTHEQUE Every Saturday Night**

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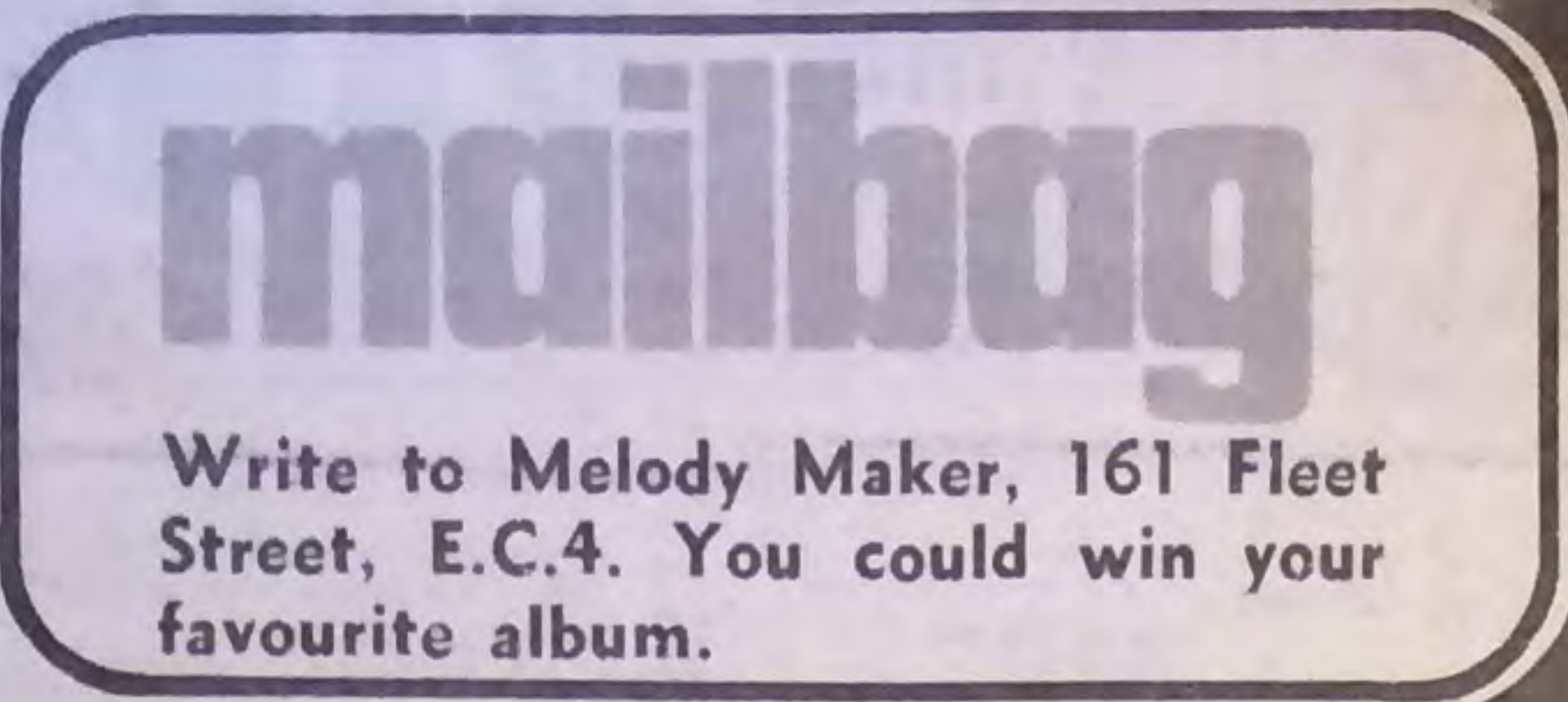
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# Grech has no need to worry



RIC GRECH has no need to worry about his capabilities alongside the rest of Blind Faith—Clapton, Winwood and Baker. Anyone who has seen Family, will know that Ric is an extremely talented musician capable of playing with the best in the world. His presence in the supergroup fully justifies the supergroup title. As far as I'm concerned, Ric has left one supergroup to join another. Family, even without Ric, are in that category. — NICK COLE, Harrow, Middx.

happening to Blind Faith. Let's hope Blind Faith get their thing together — play it—feel it—record it and not record simply to try and please everybody. We want to hear groups play how they should, and not be pulled onto the mass production line. It's up to you Blind Faith. Let's have some feeling, freedom music. — ALLAN DALE, Hemel Hempstead, Herts.

### JOKING

BLIND FAITH fail? Someone has to be joking. It is a very apt name and I feel sure that they are a success even before they produce a single recording. Almost Beatle status. I'm not saying that this is, or is not, a good thing but Ric Grech's job is as safe as houses. — SIMON HARVEY, London SW1.

### LOUTS

WHY ALL the imbecilic commotion over the new pop group called Blind Faith? It is a distressing feature of today's youth that a large proportion of them can be wrapped in adulation over the music of a group of long-haired louts whom they are yet to hear. It is a pity your readers do not possess such blind faith in Our Lord as they bestow on such people. — REV. T. E. WINSOR, Tickencote, Rutland.



CLAPTON  
Beatle status?



BEATLES: trying to emulate Chuck Berry, Gene Vincent and Jerry Lee Lewis

# Wake up, Beatles you're living in '69

WOULD THE Beatles kindly stop trying to emulate Chuck Berry, Gene Vincent, Jerry Lee Lewis etc and realise that they are living in 1969 and not 1963. With "Sgt. Pepper" they showed us the heights to which they could ascend, with "The Ballad Of John And Yoko" they have shown us the depths to which they can descend. Wake up, Beatles! — JOHN FINN, Co. Cork, Ireland.

ALL MY Loving was the most beautiful, aware film that I have seen on the BBC. For that I could forgive the BBC its cotton wool, patronising documentaries and I could even forgive it the Jimmy Young Show. There never has been and never will be anything to equal All My Loving. — PAMELA WOODROFFE, Stockfield, Northumberland.

### CONTEST

MANY THANKS for your article on amateur songwriting. We all feel there must be potential hits among our scribbles that will never reach the charts because of the difficulty in getting them heard. Would it be possible to hold a nationwide amateur songwriters' contest? — PERCY BESTED, Bottisham, Cambridge.

WHAT an ungrateful shower British jazz fans are! BBC 2 produced a beautiful tribute to Duke Ellington and was bombarded with petty criticism for its trouble. Never a week goes by but someone is complaining about the quantity or quality of jazz broadcasts and yet the same people refuse to support British groups either on record or in person. — J. McDOWALL, Catrine, Ayrshire.

FINALLY someone has introduced that boost which the pop industry has been searching for during the last year — Pete Townshend's new creation Thunderclap Newman. This group is excellent and have already proved their versatility and humour on BBC's How Late It Is. Surely Thunderclap and the Who's unique pop opera are the greatest things to shake Britain since William the

Conqueror. — ANDREW TALKINGTON, Northwood, Middx. "OH HAPPY DAY" by the Edwin Hawkin Singers is a fantastic record. It should be number one. The churches in this country would have "Full House" signs outside if hymns were sung that way. I'd go every week. — DOREEN HYDE, London, W12.

IN THE remoter parts of the country we have little chance of hearing a full concert of music by progressive groups such as Nice, Jethro Tull, Blodwyn Pig, etc. Why doesn't the BBC set aside an hour or two per week for a concert of this type of music from one or two groups? They have this arrangement on Radio Three for classical music. Why not on Radio One? — LAURENCE SUTHERLAND, Aberdeen, Scotland.

THERE MUST be hundreds of thousands of Presley admirers throughout the world who are delighted to see that his recordings show signs of a return to true Presley standards—an improvement that began with "Guitar Man" last year. His new record "In The Ghetto" is an outstanding disc with production, arrangement and Presley vocals all in magnificent form. It is a phenomenal tribute to this unique stature in the pop world that he can return to former glory after such a long run of grim material. He's truly the king of pop music. — GERRARD PORTSLADE, London W1.

AFTER HEARING the LP "Tommy," there is no doubt in my mind that the Who are the best group in the country. — ROBERT EASTLAND, Beckenham, Kent.

YOUR ARTICLE on the demise of the pop single was very interesting and it raises a point of some importance. At a time when album sales

overshoot those of singles, the BBC radio service fails to reflect this situation. The individual tastes of the DJ's would not be challenged if they decided to place much more emphasis on LP tracks. It is important that record buyers should get a chance to listen to a wide range of LP music on the radio. — MICHAEL STONE, Huntingdon, Hunts.

THANKS FOR the article exposing the dangers facing all groups as they travel homeward after the gig. I hope it will open the eyes of groups who do still rush up and down the motorways because they think they can never get into an accident until it happens. My condolences to Fairport Convention and hope they still continue with their polished performances. — MICK SANDO, Enfield, Middx.

### HOLIDAY

ON BEHALF of the Fairport Convention, we at Witchseason, would like to thank both MM and their readers for the overwhelmingly warm response to the band after their accident. The band are now out of hospital. Simon is taking a holiday in the States, where he will be joined by Sandy and Richard as soon as Richard is passed fit by his doctors. Tyger is spending a few weeks with his family. Road manager Harvey Bramham is still at the Royal National Orthopaedic Hospital but is mending fast.

We would also like to thank the organisers of the various benefit concerts: Stuart Lyons at the Roundhouse, Phil Myer at Mothers, and Peter Van Dyke and John Peel at the Van Dyke Club, Plymouth. Our thanks also to all the artists who have offered their services. We are all very touched. — ANTHEA JOSEPH and HUW PRICE, London W1.

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I've heard her record (at last!). You know, they're right!! It's as good as they've been claiming, but they won't let me tell you a thing about it (secretive B.....s). I'll write on them & try & tell you more next week. **FRED.**

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